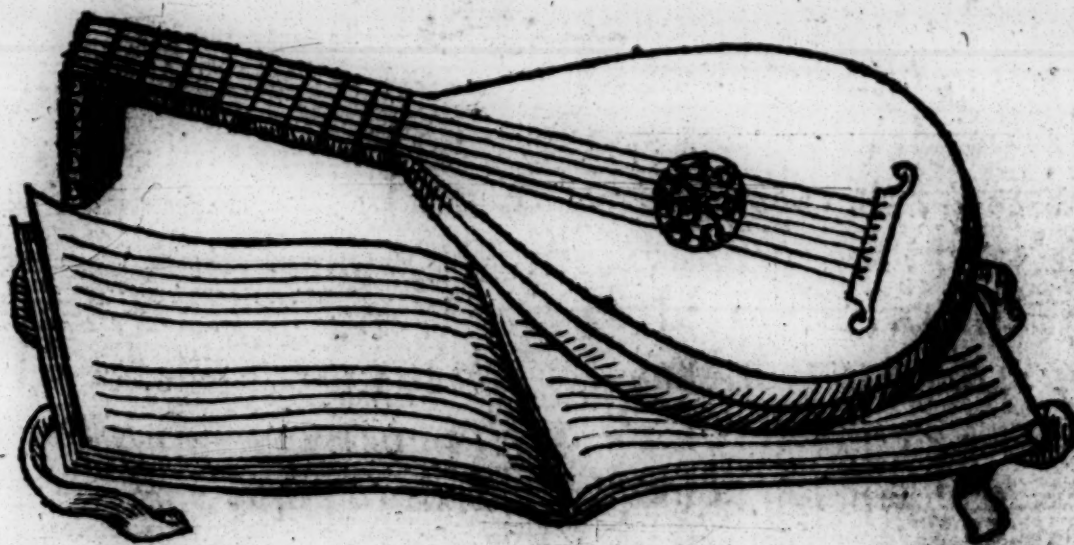


# A newv Booke of Tabliture, Containing

sundrie easie and familiar Instructions, shewving howve to attaine to the knowvledge, to guide and dispose thy hand to play on sundry Instruments, as the *Lute*, *Orpharion*, and *Bandora*: Together vvith diuers newv Lessons to each of these Instruments.

*VVhereunto is added an introduction to Prickesong, and certaine familliar rules of Descant, with other necessarie Tables plainly shewing the true vse of the Scale or Gamut, and also how to set any Lesson higher or lower at your pleasure.*

Collected together out of the best Authors professing the practise of these Instruments.



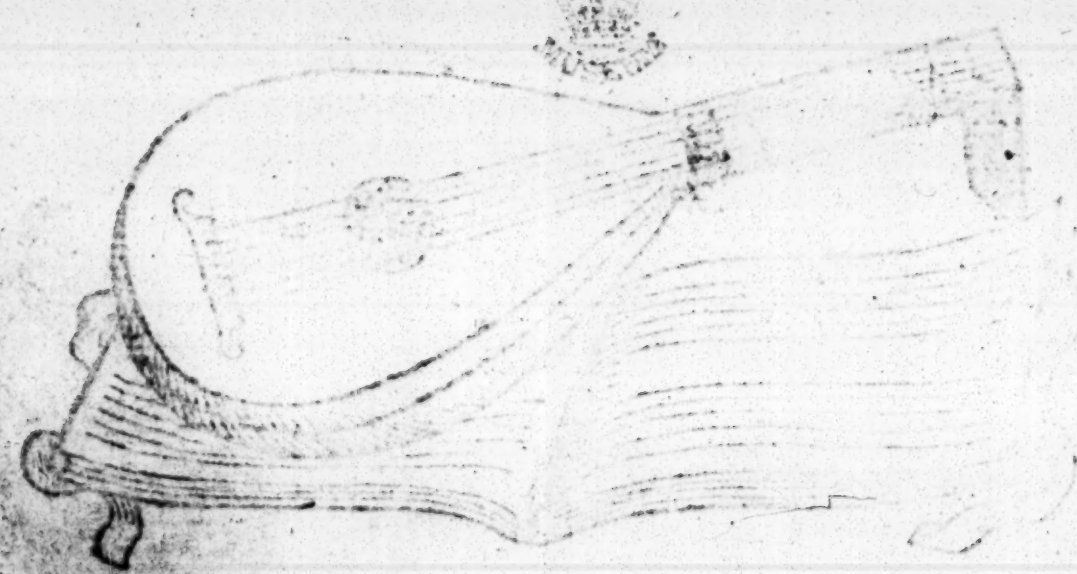
Printed at London for William Barley and are to be sold at his shop in Gracious street.

# new Book of Discipline

of the Church of Scotland, as it is now altered, and approved by the General Assembly, in the year 1690.

Printed by James Knapton, at the Black-Swan in St. Dunstons Church-yard.

London, 1690.



Printed by James Knapton, at the Black-Swan in St. Dunstons Church-yard.



# To the Right honorable & vertuous Ladie

*Bridgett Countesse of Suffex, VV. B. vvisheth health of bodie, content of minde,  
vvith increafe of all Honourable perfection, and eternall happinesse in the  
vvorlde to come.*

**R**ight Honorable and vertuous Ladie : bookes ( some of one argument, and some of an other, )  
that are compiled by men of diuers gifts, are published by them to diuers endes : by some in de-  
fire of a gainefull revvard : some for vaine ostentation, some for good vvill & affection, and some  
for common profit vvhich by their vvorkes may be gotten : As the first of these causes doth shevv a  
greedie minde in the Dedicator, so the second cause doth shevv foorth the fantastickall spirit of an as-  
piring minde : Of the tvvo first entents I hold my selfe as cleare, and as for the tvvo latter, I depute  
them as necessarie to my selfe . First, in regard of the dutifull affectiō vvhich I beare tovwards your  
Honorable Ladyship, vvhom I haue heard so vvell reported of, for the noble vertues both of body  
and minde vvherevvith God hath graced you. And secondly, for that I my selfe am a publisher & sel-  
ler of Bookes, vvherby I haue my liuing & maintenance : and for these tvvo last reasons I haue caused  
( to my great cost and charges ) sundry sorts of lessons to be collected together out of some of the best  
Authors professing this excellent science of musique, and haue put them in print : As the Lute Or-  
pharion and Bandora, togeather vvith an Introduction to pricke song, and the rules of descant . All  
vvhich I humbly Dedicate vnto your Honorable Ladyship : not doubting but that of your noble &  
gentle nature you vvill gentlie accept of them, and take my vvell meaning in good part, as if it had

*The Epistle Dedecatorie.*

bin a vvorke of far more excellent perfection . And although to some it may seeme rather presumptuous foolishnes, than any vvell aduised discretion, to take in hand the publication of this booke, for that it is very like both the booke published , and the publisher too shall vndergo many censures and reproofes of captious spirits : But neuerthelesse I doubt not vvhen the causes that mooued mee to the setting forth of the same shall be indifferent vvayed in the ballance of an honest and milde disposition, I hope it vvill appeare that both my trauell and charges is vvell imploied : For my desire herein is to expresse my hartes dutifull regarde tovvardes your Honour ; and next to benifit such, as desire to haue a tast of so rauishing a svweet Science as Musique is , beeing the soueraigne salue of a melancholly and troubled minde, and a fitting companion of Princely personages . And further, for that euery one cannot haue a Tutor, this booke vvill sufficiently serue to be Schoolemaster vnto such that vvill but spare some of their idle hovvers , to obserue vvhat this booke expresseth vnto them.

And novv after long time hauing gotten it finished, such as the vvorthines or vnnvvorthines of it is, relying on your vvorthines intermingled vvith much gentlenes , I come (though much vnnvvorthy) presenting it to the viewve of your Honour , vvell assuring my selfe that if it vvill so please you to shrouvd it vnder the orient coloured feathers of your heavenly vertues, & the broad spreading vving of your Honour , it vvill be sure inough from the tallents of the enuious ; and remaine safe through your protection, vvhereby such as loue profitable endeuors , vvill be ready to embrace your Honour and vertue vvith it . VVhich considering, I leaue it vvith your Ladship : beseeching the Almighty long to continue your daies , vvith increase of honour to your harts content , that so vvhen you haue paid a due debt to nature, you may receiue a free gift of God, the framer of nature, euen the Crowne of immortall glorie, amidst the harmonious Quiere of blessed spirits inhabiting the highest heauens.

*Your Honors in all humble service of dutie to be commanded. VV. B.*





CERTAINE VERSES VPON THE ALPHE-  
BET OF HER LADYSHIPS NAME.

*B* Ewties chiefe ornament of natures treasure,  
*R* Richlie adornes her heauenlie countenance:  
*I* In wisdomes schoole she builds her bower of pleasure,  
*D* Diuine for wit and Godly gouernance.  
*G* Garnished with vertue, grace, and modestie,  
*E* Euen in her breast true honour is inrold:  
*T* To praise her patience, loue, and loyaltie,  
*T* The Muses charge it is with pens of gold.

*S* She is the starre that giues a golden light  
*V* Vnto posterities, for liberall minde:  
*S* She puts ambitious conetousnes to flight,  
*S* So bountifull she is so meeke and kinde,  
*E* Endles her honor, vnspotted is her fame,  
*X* Xhrist graunt his glorie to this vertuous name.

To the Reader.

**I**T is not to be doubted but that there are a number of good vvits in England, vvhich for their sufficient capacitie and promptnes of spirit, neither Fraunce nor Italie can surpasse, and in respect that they cannot all dwell in or neere the cittie of London vvhere expert Tutors are to be had, by vvhome they may be trained in the true manner of handling the Lute and other Instruments, I have here to my great cost and charges, caused sundrie lessons to be collected together for the Lute, Orpharion, Bandora, and out of the best Authors that hath professed the practise of those Instruments only for the ease and furtherance of such as are desirous to have a taste of this sweet & commendable practise of musique, and for the more ready attayning thereunto, is added sundrie necessarie rules, plainlie teaching how thou maiest accord or tune these Instrumentes by Arte or by care, and the disposing of the hand in handling the necke or bellie of the Lute and the other Instruments, by observing of vvhich rules thou maiest in a short time learne by thy selfe vvith very small help of a teacher. Thus he vvho is desirous to have the vse of those Instruments, and hath not alreadye anie entrance in this Arte for vvhen this booke is perticularly published, to bestow some certaine houres at thy convenient leasure to read and marke this little Instruction, and I dare assure thee thy labour vvill not be lost, furthermore I vvould request those vvho hath beene long studious of this Arte and hath attained the perfection thereof, that they vvould not take my trauaile and cost in ill part, seeing onlie I have done it for their sakes vvhich be learners in this Art and cannot have such recourse to teachers as they vvould.

Vale.



**T**Houghts make men sigh, sighes make men sick at hart,  
sicknes consumes, consumption kills at last:

Death is the end of euerie deadlie smart,  
and sweet the ioy where euerie paine is past:  
But oh the time of death too long delayed,  
where tried patience is too ill apayed.

Hope harpes on heaven, but liues in halfe a hell,  
hart thinkes of life but findes a deadly helle:  
Eares harken for blis, but heares a dolefull bell,  
Eyes looke for ioy, but see a vvoofull state:  
But eyes, and eares, and hart, and hope deceaued,  
tongue tels a truth, how is the minde conceaued.

Conceited thus to thinke but say no more,  
to sigh and sob till sorrow haue an end:  
And so to die till death may life restore,  
or careful faith may finde a constant friend:  
That patience may yet in her passion proue,  
iust at my death I found my life of loue.

Loue is a spirit high presuming,  
that falleth oft ere he sit fast:  
Care is a sorrow long consuming,  
which yet doth kill the heart at last:

Death is a wrong to life and loue,  
and I the paines of all must proue.

Words are but trifles in regarding,  
and passe away as puffes of winde;  
Deedes are too long in their rewardinge,  
and out of sight are out of minde,  
And though so little fauour feed,  
as findes no fruit in word or deed.

Truth is a thought too long in triall,  
and knowne but coldly entertaine:  
Loue is too long in his deniall:  
and in the end but hardly gaine:  
And in the gaine the sweet so small  
that I must taste the sowre of all.

But oh the death too long enduring,  
where nothing can my paine appease:  
And oh the care too long in curing,  
where patient hurt hath neuer ease:  
And oh that euer Loue should know,  
the ground whereof a greefe doth grow.  
But heauens release me from this hel,  
or let me die and I am well.

Your face  
So faire  
First bent  
Mine eye

Mine eye  
To like  
Your face  
Doth lead

Your face  
With beames  
Doth blind  
Mine eye

Mine eye  
With life  
Your face  
Doth feed

Oh face  
With frownes  
Wrong not  
Mine eye

Your tongue  
So sweet  
Then drew  
Mine eare

Mine eare  
To learne  
Your tongue  
Doth teach

Your tongue  
With sound  
Doth charme  
Mine eare

My eare  
With hope  
Your tongue  
Doth fealt

O tongue  
With checks  
Vex not  
My eare

Your wit  
So sharpe  
So hite  
My hart

My hart  
To loue  
Your wit  
Doth moue

Your wit  
With arte  
Doth rule  
My hart

My hart  
With skill  
Your wit  
Doth fill

O wit  
With smart  
Wound not  
My hart



This eye  
Shall ioy  
Your face  
To serue

This eare  
Shall bend  
Your tongue  
To trust

This hart  
Shall sweare  
Your wittes  
To feare

Flow forth abundant teares, bedew this dolefull face,  
disorder now thy heares that liues in such disgrace:  
Ah death exceedeth far this life which I endure,  
that still keepes me in warre, who can no peace procure  
I loue whome I shoud hate, she flies I follow fast,  
such is my bitter state, I wish no life to last:  
Alas affection strong, to whom I must obey,  
my reason so doth wrong, as it can beare no sway.  
My field of flint I finde my haruelt vaine desire,  
for he that sowed wind, now reapeth storme for hire:  
Alas like flowers of Spaine, thy graces rorie be,  
I pricke these hands of mine for haste to gather thee:  
But now shall sorrow slack, I yeeld to mortall strife,  
to die, this for thy sake, shall honour all my life.

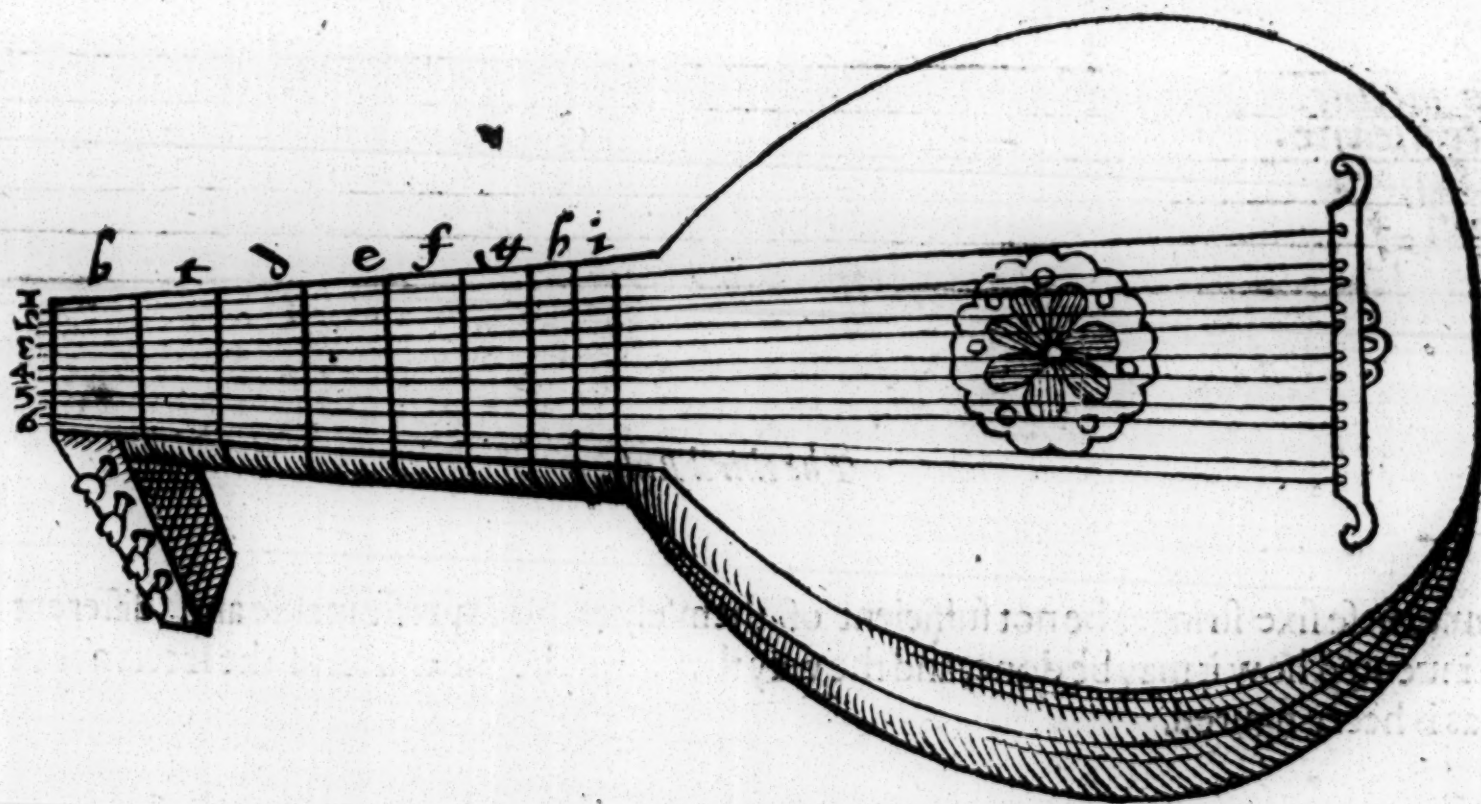
FINIS.



# AN INSTRUCTION TO THE LVTE.

## *The first Rule.*

**V**Nderstand this that the Lute is ordinarilie strung with six stringes, and although that these six stringes be double except the Trebble, and make a leauen in number, yet they must be vnderstood to bee but sixe in all, as thou maiest see them here marked on this Lute figured.



# AN INSTRUCTION TO THE LUTE.

## *The second Rule.*

Again note that these sixe stringes be figured by sixe straight lines, whereof the first and highest is called the Treble, and the next is the second string, and so forth to the next, three, foure, fiue, sixe, as yee may see them marked.

### *Example.*

treble.

Smale meane.

Greate meane.

Countenor.

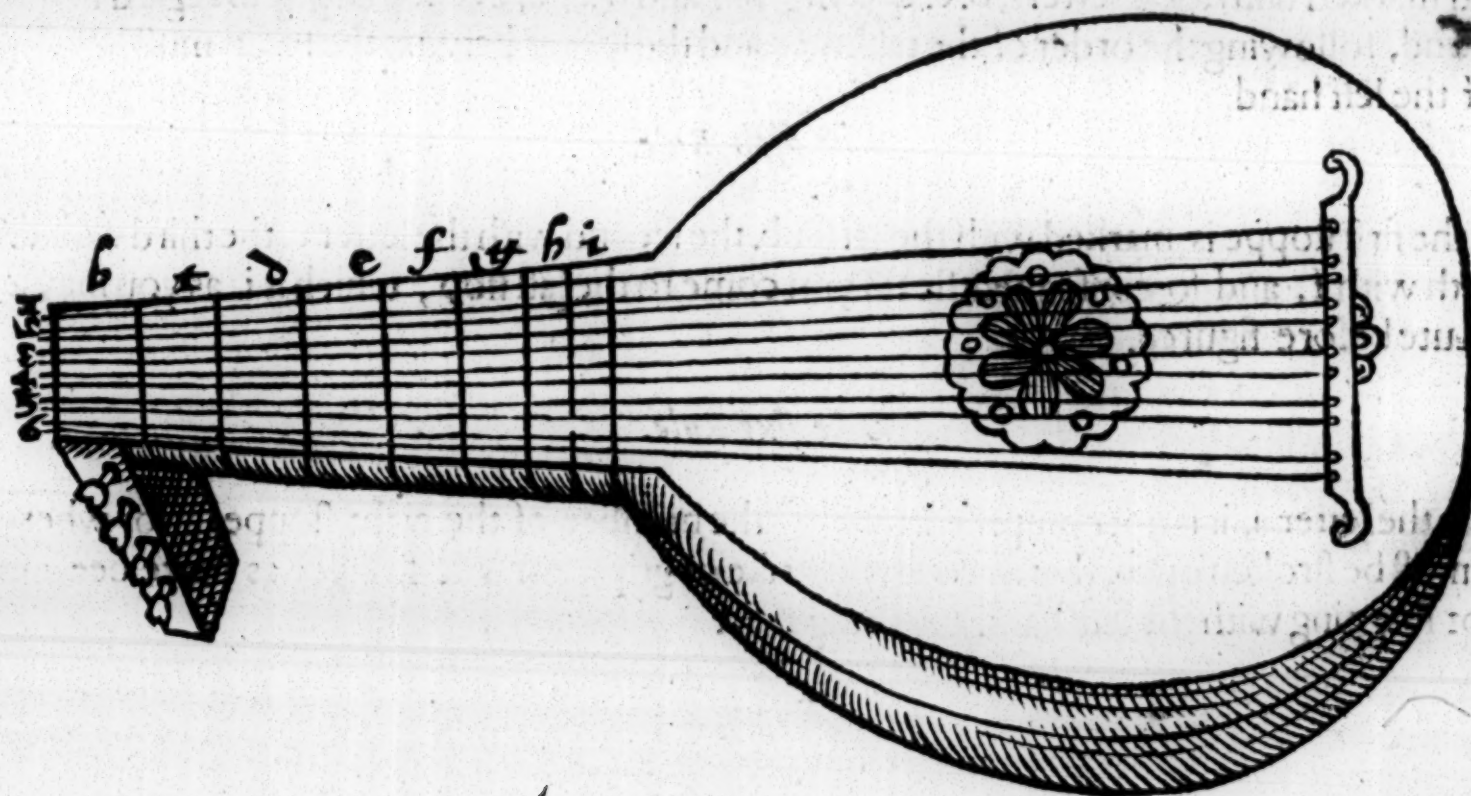
Tenor.

Base.

## *The third Rule.*

But because these sixe stringes be not sufficient of themselves to expresse manie and different soundes, a meane was inuented how it may be done, and the way thereof is the inuention of the frets about the neck of the Lute, as is heere figured.





Concerning these frets there is a due proportion to be observed in the distance or space betweene fret and fret, which are called stoppes, likewise there is a greatnesse or smalnesse required in the fret stringes, which must also be obserued, which time will better acquaint you with.

# AN INSTRUCTION TO THE LUTE.

## *The fourth Rule.*

The frets are those strings that are tied about the necke of the Lute, and are ordinarily eight in number represented and marked with these letters, b. c. d. e. f. g. h. i. and they are called stops, in regard that where these letters are found, following the order of the tabliture, and the spaces betwixt the frets must bee stopped with the fingers of the left hand.

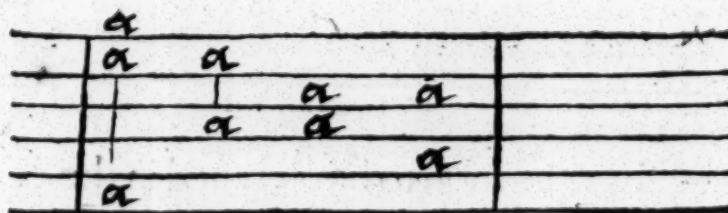
## *The fifth Rule.*

Note that the first stoppe is marked with the letter b. the second with the letter c. the third with d. the fourth with e. the fifth with f. and so consequentially till you come to the last stop, which is i. as you may see by the figure of the Lute before figured.

## *The sixth Rule.*

As touching the letter a. it is not comprised amongst the number of the eight stoppes, for where this letter a. is found, it must be stroken open, that is, you must strike or gripe as manie strings as there bee aces with the right hand, not stopping with the left hand any string at all.

## *Example.*



## *The seventh Rule.*

And concerning the letters that come after the i. which is in the last stop of the eight, those letters have no frets



# AN INSTRUCTION TO THE LUTE.

frets at all, notwithstanding those that are expert in this instrument, stop the stringes so certainlye as though they had frets assigned them, and the letters that sometime come after the i. are these k. l. m. and n. but haue no frets allowed them.

Now we haue spoken of the stringes, letters, frets and stops, it is meete that it bee shewed with which fingers the strings of the Lute must be stopped.

## *The eight Rule.*

Now you may perceauie that the letters doo direct you to the stops which pertainie onelie to the left hand, and yet though you stop them so, the Lute thereby will not giue anie sound, therefore the stringes must bee stroken beneath on the bellie of the Lute, with the finger of the right hand, as wel as stopped with the fingers of the left. Know therefore that as manie letters as yee finde marked vpon anie of the stringes, set directlie one vnder another, they must all be griped or stroken with the fingers of the right hand, as I saide before, if there be but one letter, yee must strike but one string where it is marked, if there be two, then yee must strike two, and so consequentlie to the number of sixe, which maketh sixe parts in one stoppe, because euerie letter doth his part, and there must be two letters at the least to make the accord.

## *Example.*



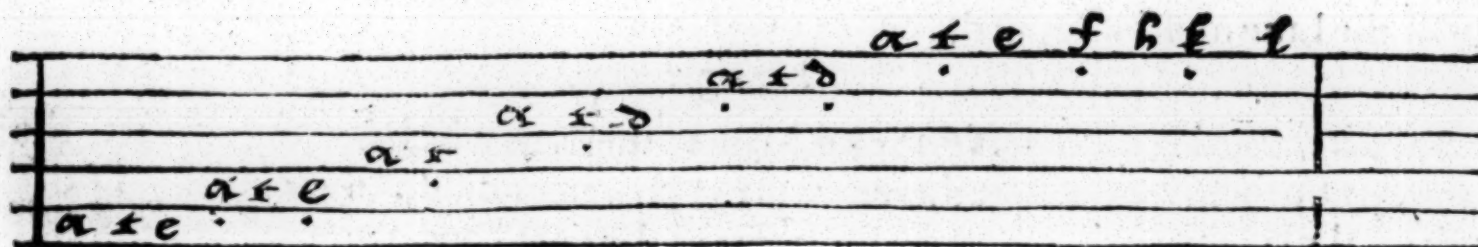
## *The ninth Rule.*

When yee shall finde but one letter onlie vpon anie string in the tabliture, whether it be first, second, third, fourth, fifth, or sixth, string, that letter must you strike downewarde with your thumbe, except there bee a

# AN INSTRUCTION TO THE LUTE.

pricke vnderneath it, and if there be anie point or pricke vnder it, then must you strike it vpwarde with one of the fingers of the right hand, as will best fit it.

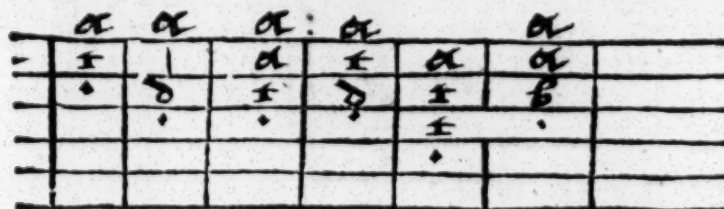
*Example.*



*The tenth Rule.*

Also if you doo finde one, or two, or three letters marked vpon seuerall lines, hauing no pricke or point vnderneath, you shall neuertheless strike them vpward with as many fingers as yee shall finde letters marked vpon the lines of the tabliture without the thumbe, as well as though they had prickles made vnder them.

*Example.*



*The eleventh Rule.*

Again note that when yee finde foure, five or sixe letters comprised in one stop, that then you must gripe or draw as manie strings as there be found letters marked: By griping or drawing is to be vnderstood, when the



## AN INSTRUCTION TO THE LUTE.

the fingers and the thumb of the right hand play together, for when five or sixe partes come together, you have but foure fingers to play, the thumb accounted for one, for note that the little finger serueth to guide the hand vpon the bellie of the Lute.

### *The twelfth Rule.*

It is necessarie for the better vnderstanding of the tabliture, to knowe the deuilion of the hande and the fingers, wherefore note that the finger next after the thumb shall be called the first finger, and the middle finger shall bee the second, and the finger next to that the third, and the next to that shall bee named the little finger.

### *The thirteenth Rule.*

And to the end yee shall not be ignorant what these tearmes meane of striking downewardes, or vpwardes, or to gripe, I meane by striking downewards the stringes, is when the thumb playeth alone, and to strike with the fingers is when the letters hath pricks vnder them, and the stringes are striken vpwardes, to gripe is when the fingers and the thumb playeth together, and yet not looſeth their office in striking vpwardes and downewardes, that is to say, to strike downeward with the thumb, and vpward with the fingers.

### *The fourteenth Rule.*

When thou wilt play sixe parts vpon the Lute, thou must strike downeward the sixt and fift stringes with thy thumb onelie, trayning it vpon the second stringes, as thou wouldest shut thy hand, and strike vpwardes the third and fourth stringes, as if thou wouldest ioine or shut it to thy thumb, which finger and thumb after that sorte plaieſt foure parts, and to strike vpward the second part with the second finger, and the first parte which is the Treble with the three fingers, which maketh the full sixe partes.

# AN INSTRUCTION TO THE LVTE.

$\alpha$	$f$	$e$	$t$	$h$	
$\alpha$	$t$	$f$	$t$	$f$	
$t$	$\delta$	$f$	$\delta$	$f$	
$t$	$e$	$t$	$e$	$f$	
$t$	$e$	$t$	$e$	$h$	
$\alpha$	$t$	$\alpha$	$t$	$\alpha$	

## The fifteenth Rule.

And if it so happen thou haue but five parts to play, thou mayest as in the fore said rule, strike downewards with thy thumb, the sixt and fift strings, or the fifth and fourth, and to strike vpwardes the three other stringes with the other three fingers, so that the counter base and the next part bee neere one to another, otherwise it were necessarie, that the first finger should strike vpwards the third and fourth stringes, to make the fourth and fift part, as for example.

	$\alpha$	$t$	$f$	$e$	$h$	$f$	$e$	$t$	$\alpha$	
$\alpha$	$t$	$t$	$t$	$f$	$f$	$f$	$f$	$e$	$\alpha$	
$t$	$\delta$	$\delta$	$\delta$	$f$	$f$	$h$	$f$	$f$	$t$	
$t$	$t$	$e$	$e$	$t$	$g$	$h$	$t$	$e$	$t$	
$t$	$\alpha$				$h$	$\alpha$		$t$		
$\alpha$		$t$	$t$	$\alpha$			$\alpha$		$\alpha$	

## The sixteenth Rule.

For to play foure parts, it is easie to be vnderstood that the thumb and the three fingers together, serue easilie to strike the foure strings or parts each doing his part in striking vpwards and downewardes.

Example.



## AN INSTRUCTION TO THE LVTE.

*Example.*

α	α	±	e	e	f	f	e	±	e	f	e	±	α	α	±	h	f	e	±	α					e	f	e	f	e	
α	±	∂	f	f	f	f	f	e	f	f	±		α	e	α	±	f	±	α	±	e	α	e	±	α	α	±	α	±	α
±	∂	∂	f	f	h	h	f	f	f	h		∂	±	f	±	e				e	f	±	f		α	±	α	±	α	±
±		α	±	±			±		±		e	±	e			g	e	±	e		e	e	e	h	±	±	±	±	±	±
	α				α	α		±		α	∂	f	±			h			±		±	±	±	±	α		α		α	
										e			e	±		±	α		α	±	α	±	α		α		α		α	

## The x. Commandments.

### The seventeenth Rule.

For to play three parts onlie, the thumb will serue, as I haue already taught in the former rules to strike the counter base downward, and with the first and second finger, to strike upward the two other partes, which make three parts.

### The eighteenth Rule.

For to play two parts the thumb as of custome shall strike downeward the base string, and the first or one of the other fingers shall strike the other string.

Thus we haue briefly spoken how the right hand ought to be disposed, and with what fingers wee ought to gripe, and likewise to strike vpwardes and downewardes the stringes, now we will declare how the left hand must bee employed, naming the fingers as we did of the right hand.

# AN INSTRUCTION TO THE LUTE.

## *The nintenth Rule.*

As we haue before made answere to a doubt that might haue bin made as hauing but fve fingers, wher eof foure serue to gripe, draw, or lift vp the stringes, that it should bee impossible to play fve or sixe parts. Euen so we may answere them that would aske how it is possible to stop fve or sixe stringes the thumb being occupied in guiding the hand, and bearing vp of the Lute, whereto I answere that the first finger alone, I meane that next to the thumb might easily stoppe all the stringes by couching it along ouerthwart the stoppe, which is a thing ordinarie and common to serue two or three partes, & that is done when there be many letters a like, as three b b b. or three c c c. and so of other.

## *Example.*

<i>t</i>	<i>d</i>	<i>f</i>	
<i>t</i>	<i>d</i>	<i>f</i>	
<i>t</i>	<i>d</i>	<i>f</i>	

## *The twentieth Rule.*

If it happen that the first finger stop two or three stringes, according to the letters signified in the tabliture & signified by the stoppes, the other fingers next, as the second, third and fourth that stop the others euerie one must ranke according to naturall order and degree as it shall plainly be shewed heereafter.



# AN INSTRUCTION TO THE LUTE.

And for that thou maiest in few words vnderstand how thou maiest dispose of the fingers of the left hand, I haue chosen stops or familiar accords, common and difficult, the which I will teach thee, shewing thee with what fingers thou must stop them, and these well practised, will shew thee how thou mayest stop all other, that shall come to be played.

In this example following are set downe the stops diuers and common, which for thy better helpe I haue marked the letters with pricks or points, some letter hauing one pricke, some two, some three, according to the finger wherewith they must be stopped, that is to say, the letter that must be stopped with the first finger, I call that the first finger which is next the thumbe as I said before, is marked with one pricke, and that which is to be stopped with the second finger, with two prickles, and that which is to be stopped with the third finger, with three prickles, as it is to be seene in this example following.

*Example.*

$\alpha$ $\delta$ $\epsilon$ $\alpha$ $\alpha$ $\delta$ $\epsilon$ $\alpha$ $\epsilon$ $\epsilon$ $e$ $\alpha$																						
$\alpha$	$b$	$\delta$	$b$	$\alpha$	$\delta$	$\alpha$	$e$	$\alpha$	$\alpha$	$\alpha$		$\alpha$	$\alpha$	$\alpha$	$\epsilon$			$\delta$	$\delta$	$b$	$\epsilon$	$\delta$
$\epsilon$	$\delta$	$b$	$b$	$b$	$\delta$	$b$	$f$	$\epsilon$	$b$		$b$				$\delta$	$\delta$	$b$	$b$	$\delta$	$\delta$	$\delta$	
$\epsilon$	$\epsilon$	$\alpha$			$\alpha$	$\epsilon$	$e$	$\epsilon$	$\epsilon$	$b$	$\epsilon$	$\epsilon$	$b$	$\epsilon$	$\epsilon$	$\alpha$	$\alpha$	$\alpha$	$\epsilon$		$\epsilon$	$e$
	$\alpha$		$\delta$				$\epsilon$	$\epsilon$		$\epsilon$	$\delta$	$\epsilon$	$\epsilon$		$\alpha$	$\alpha$	$\epsilon$	$\epsilon$	$\alpha$	$\alpha$	$\alpha$	$f$
$\alpha$		$\delta$		$\delta$				$\alpha$						$\alpha$		$\epsilon$	$\delta$					

# AN INSTRUCTION TO THE LUTE.

All the abovesaid stoppes are to be stopped as I haue shewed thee in this example, except thou be sometime forced to chaunge them to doe some passage.

## *The twentieth one Rule.*

Other stops which for the most part are played with the finger couched all a long, and for the better vnder, standing hereof, you must note when I speake of laying the finger all a long, that is to be vnderstood of the fore finger which must bee couched ouerthwart the fixe stringes of the Lute, or at the least to stop the letter, which thou shalt be constrained to couch, and that happneth either when there be manie lets of one sort in a stop as two bb. or two cc. or any other whatsoeuer: Alwaies obseruing the order that I haue giuen thee in the former article. Touching the first and second letter, and when I shall speake of a naturall stop, thou shalt further note, that this stop cannot be plaid but after a sorte, following the naturall order of the fingers of the hand.

## *Example.*

t. e. f. e. t. t. b. t.										t. e. f. h. f. f. e. t. t. b. t.													
d:	t.	t.	f:	f:	f:	t.	d:	t:		d:	t.		f:	f:	f:	f:	f:	t.	t.	t.	t.	.	
f:	d:	d:	f:	h:	f:	d:	f:	t:	d:	f:	d:	d:	f:	h:	f:		h:	f:	d:	t.	t.	e:	.
e:	e:		t.		t.	e:			e:	e:	e:	e:	t.		f:	h:	h:	t.	e:	d:	e:	e:	.
t.				a					f:	t.	e:	f:		a	h:		a			e:		e:	.
	t.	t.	a				t.	e:			t.				f.						t.	.	

Note



Note that these prickes signifie the fingers wherewith they are to be stopped, as I haue taught before, as the letter that hath but one pricke must be stopped with the first finger, and that hath two prickes with the second finger and so forth. And all these aboue said stops be done naturally, except thou be constrained to alter them to do some passage.

*The two and twentieth Rule.*

Now we haue briefly taught all these thinges, it is necessarie to let you vnderstande to what purpose the barres or lines serue that be drawen by as vnder the letters or passages, & for the better vnderstanding I haue here set downe an example at large, and very fit for the purpose, wherein thou shalt not finde anye example better ordered or measured, that thou shalt neede to remooue anye of thy fingers from the saide measure, the knowledge of the said barre is so necessarie, that hauing found out and exercised the same, thou shalt not neede but to remooue those fingers which thou shalt be forced, which manner of handling wee call close or couert play, as for the other barres that come straight ouerthwart the fixe lines or stringes, serue for no other purpose, but to make a distinction. and in close the measures, sometimes of a sembriele, and sometimes of two sembriele, according to the minde of him that bringeth musicke into the tabliture, for the Lute, or other Instruments.

*Example.*

# AN INSTRUCTION TO THE LVTE.

The musical score is organized into four systems, each consisting of three staves. The notation is a form of lute tablature using letters and symbols.

- System 1:**
  - Staff 1: Starts with a  $\beta$  symbol. Contains letters  $a, b, d, a$  and  $a, d, \epsilon, a$ .
  - Staff 2: Contains letters  $a, b, d, a$  and  $a, b, d, a$ .
  - Staff 3: Contains letters  $a, b, d, a$  and  $a, b, d, a$ .
- System 2:**
  - Staff 1: Starts with a  $\beta$  symbol. Contains letters  $a, b, a$  and  $a, \epsilon, a$ .
  - Staff 2: Contains letters  $a, b, a$  and  $a, \epsilon, a$ .
  - Staff 3: Contains letters  $a, b, a$  and  $a, \epsilon, a$ .
- System 3:**
  - Staff 1: Starts with a  $\beta$  symbol. Contains letters  $a, \epsilon, a, \epsilon, d, \epsilon, a$  and  $a, \epsilon, d, f$ .
  - Staff 2: Contains letters  $a, \epsilon, a, \epsilon, d, \epsilon, a$  and  $a, \epsilon, d, f$ .
  - Staff 3: Contains letters  $a, \epsilon, a, \epsilon, d, \epsilon, a$  and  $a, \epsilon, d, f$ .
- System 4:**
  - Staff 1: Starts with a  $\beta$  symbol. Contains letters  $a, d, f, \epsilon, d, f$  and  $a, d, \epsilon, a$ .
  - Staff 2: Contains letters  $a, d, f, \epsilon, d, f$  and  $a, d, \epsilon, a$ .
  - Staff 3: Contains letters  $a, d, f, \epsilon, d, f$  and  $a, d, \epsilon, a$ .

Diagonal lines are drawn across several staves, likely indicating where the string is changed or a specific playing technique.



# AN INSTRUCTION TO THE LUTE.

The first system consists of two systems of three staves each. The notation is as follows:

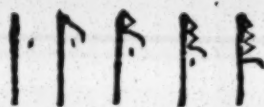
- System 1 (Top):**
  - Staff 1:  $\beta$  |  $a$   $a$   $\epsilon$   $d$  |  $d$   $\epsilon$   $a$   $d$   $\epsilon$   $d$   $\epsilon$   $a$   $\epsilon$  |  $d$  |  $a$   $\epsilon$   $d$   $\epsilon$   $d$   $\epsilon$   $a$   $\epsilon$
  - Staff 2:  $b$   $d$  |  $a$   $a$   $\epsilon$  |  $d$  |  $a$   $\epsilon$   $d$   $\epsilon$   $d$   $\epsilon$   $a$   $\epsilon$
  - Staff 3: | | | | | | | | |
- System 2 (Bottom):**
  - Staff 1:  $\beta$  |  $a$   $\epsilon$   $a$  |  $c$   $f$   $e$   $\epsilon$   $f$   $c$   $f$   $e$   $\epsilon$   $c$  |  $a$   $a$  |  $a$  |  $\odot$
  - Staff 2:  $d$   $a$   $\epsilon$   $a$  |  $f$  |  $\epsilon$   $a$   $\epsilon$   $d$   $d$   $\epsilon$   $a$  |  $\epsilon$  |
  - Staff 3:  $\epsilon$  |  $c$  | | | | | | | |

# AN INSTRUCTION TO THE LUTE.

## *The three and twentieth Rule.*

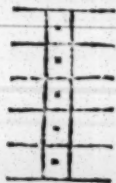
Finally there are certaine figures or characters vsed in the tabliture, which likewise of necessity must bee knowne vnto you, as long, strait, crooked, or forked, as you shall finde marked ouer the letters of the tabliture, and they are nothing els but a certaine valuation of notes of musicke of necessity, inuented to keepe measure, or as it may be said, a iust time in playing: without which skill, this Art were but confusion of sound and nothing worth. Further note that if thou finde but one of these figures marked but ouer one letter or stoppe. Know neuerthelesse, that all the stoppes within the two barres, are of the same measure or time that that one which is marked: For it had beene but labour in vaine to haue marked all with one figure.

The figures are thus marked



A Sembrise,	
A Minom.	┘
A Crotchet,	┘
A Quauer.	┘
A Semiquauer.	┘

If any of these notes haue a pricke before as thus, it doth increase the valuation of it by halfe the time. Lastlie where yee finde this figure marked ouerthwart the lines of your tabliture, you must play that straine twice.





# AN INSTRUCTION TO THE LUTE.

## *The foure and twentieth Rule.*

Now finally and last of all, only resteth to shew the tuning of the Lute, and is a thing which may not bee wanting, to some men verie hard and difficult to be done of manie practicioners, because it is subiect to the delicatnesse of a string, or to the greatnesse or smalnesse of the Instrument, the best help is therefore to consent to nature, which by no meanes wil not be forced, a good eare is thereunto a special help to haue consideration to the extreame highnes or lownes, and thy beginning to tune the Lute shall be at the great base, which will be vnto thee a very good guide to conduct thee to his companion the next string, the which must be higher by eight notes, then the first being the second base, to be set higher by foure notes then the great base, and the next string vnto that, to be higher then the second base by eight notes, the next vnto that being the fourth string, & called the counter, shall be set higher aboue the second base foure notes, and his companion to be set higher by eyght notes, the third part called the great meanes, shall bee higher by three notes then the countertenor in vnitie: the small meanes, foure notes higher then the great meanes, the treble or last part, foure notes higher then the meanes, which will be truely done if thou hast a good eare withall: yet notwithstanding a thing not easie to all men, but to them onely which hath bin exercised in this Art: Yet notwithstanding, such as haue a good will, and are desirous to learne, may well satisfie themselves in this rule here vnder written.

### *To tune the Lute.*

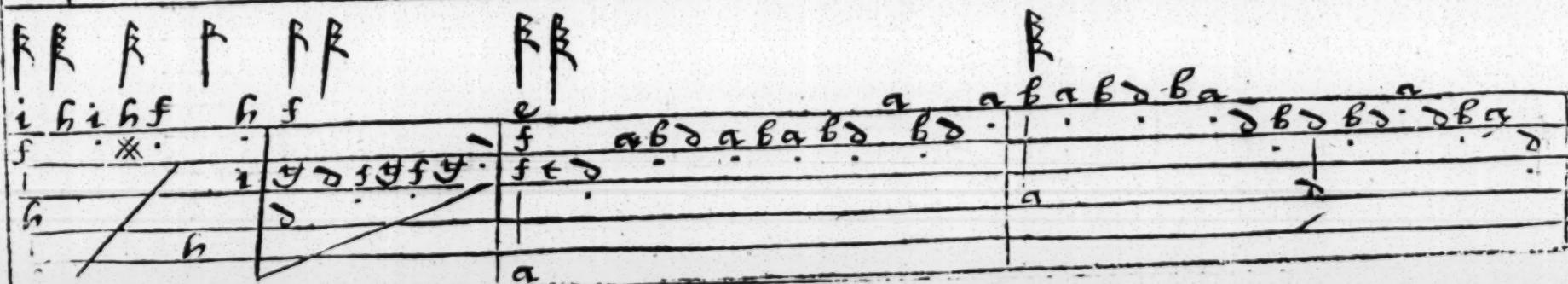
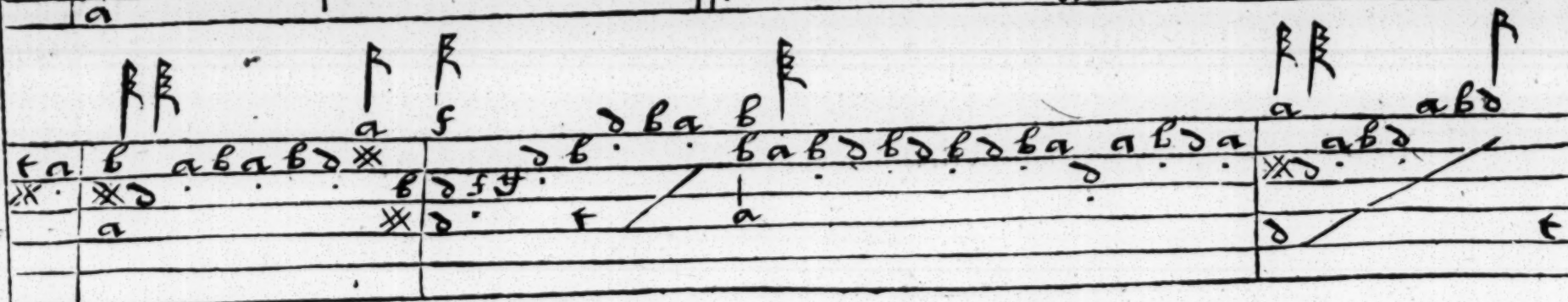
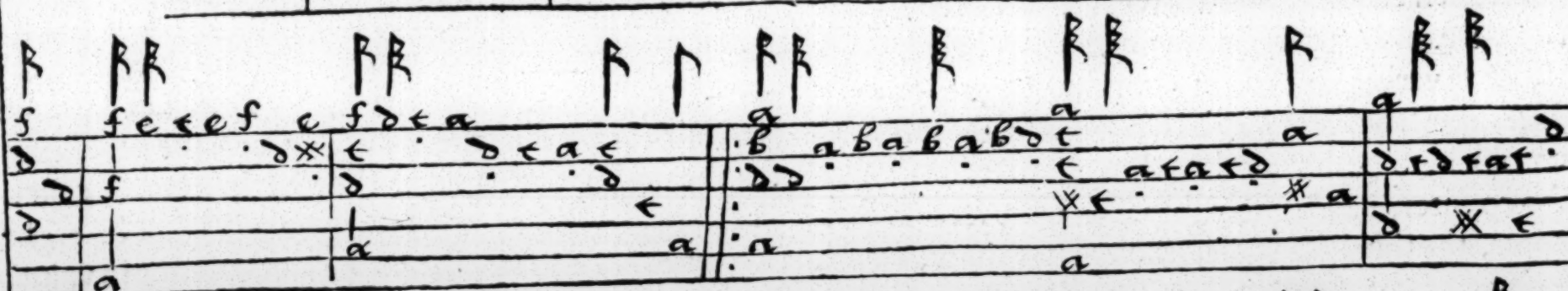
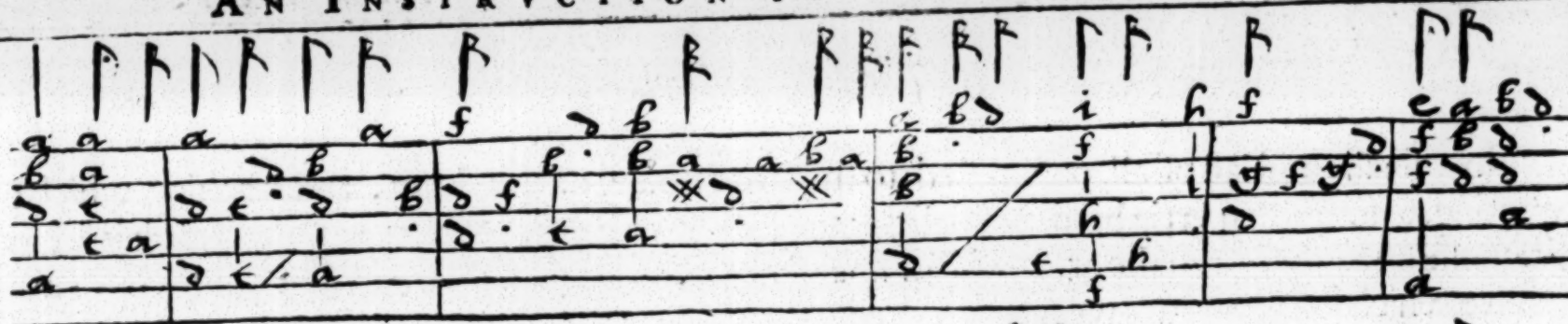
				a	f	.	a			d	b	a			.	
			a	f	.	.		d	b	a			d	b	a	.
		a	e		.	.			i	a					i	.
	a	f			.	.				d	i	a				.
	f				.	.					d	i	a	.		.

*By Vnisons.*

*By Octauions.*

AN INSTRUCTION TO THE LVT.

**A Pavan  
for the  
Lute.**





# AN INSTRUCTION TO THE LVTE.

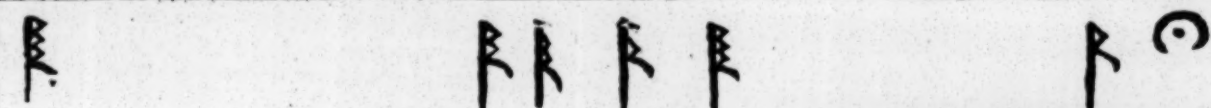
The image shows a handwritten musical score for lute, consisting of four systems of staves and tablature. Each system typically has a single melodic line on a five-line staff and a corresponding line of tablature below it. The notation is in a historical style, using letters (a, b, c, d, e, f, g) for notes and numbers (1-6) for fret positions. Rhythmic values are indicated by letters like 't' (tempus) and 'c' (crotchet). Above the staves, there are various lute-specific symbols, including vertical strokes and pairs of slanted lines, which likely represent fretting or picking techniques. The score is divided into measures by vertical bar lines. Some measures contain multiple notes, suggesting chords or rapid passages. The handwriting is in dark ink on aged, slightly yellowed paper. The overall layout is clean and organized, typical of early printed or handwritten musical manuscripts.

# AN INSTRUCTION TO THE LUTE.





# AN INSTRUCTION TO THE LUTE.




a	d b a	a	a t a t d a	f	:
	d t a d	f d t a	a f d	d	:
		a	*	a	:
a					:

Finis. F.C

A Pavan  
for the  
Lute.



a	t e a	f	t	a e	t	f e f	f	e t	a	a t a
a	a t t	t	t a			f e f	f	a d	t a d a	a a f d
f d	d	d	d			f e f	f	a d	t a d a	a a f d
t	f	e	t			e c		t	b	f
t	a		a			e t	a		t	e
a	a	t	e	a t		e t a				



t e f	f	f e t e	t a a	t	a	a	a a t e f a
e	t	f f a a	t		f e t e f e	a t a	a n a f
f	f	a	d f a		d	t a t	t a t d
e	e	b f		t e	*	*	t
t	a	t	a t e	t		*	t
f e		e			a	a a	a a



a t e	f e t a	a t e	t	t e f f e t e f	*	f
a t d	t t t a t d	a	t	f e f e t e f	*	f
	d d d		t	* e		
						a
t			a f			e

# AN INSTRUCTION TO THE LUTE.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic or fingering symbols, including single 'R' and double 'RR' marks. The notation itself consists of letters (f, e, a, d, r, b) and symbols (asterisks, dots) placed on and between the lines. Some letters are underlined. Diagonal lines cross the staff in several measures, indicating specific lute techniques or string changes.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic or fingering symbols, including single 'R' and double 'RR' marks. The notation consists of letters (f, e, a, d, r, b, h) and symbols (asterisks, dots). Diagonal lines cross the staff in several measures.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic or fingering symbols, including single 'R' and double 'RR' marks. The notation consists of letters (f, e, a, d, r, b, h) and symbols (asterisks, dots). Diagonal lines cross the staff in several measures.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic or fingering symbols, including single 'R' and double 'RR' marks. The notation consists of letters (f, e, a, d, r, b, h) and symbols (asterisks, dots). Diagonal lines cross the staff in several measures.



# AN INSTRUCTION TO THE LVTB.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals, with some notes marked with 'R' or 'RR' above them. The staff is divided into measures by vertical bar lines. The notes are written in a cursive, handwritten style.

[illegible]

*(Handwritten musical notation on staves, featuring various notes and rests.)*

Handwritten musical notation on a four-line staff. The notation includes various notes (e, f, a, t, r) and rests, with some notes marked with 'x' or 'r'. The staff is divided into measures by vertical bar lines. Above the staff, there are several 'r' characters, some of which are grouped together. The notation is written in a cursive, handwritten style.

# AN INSTRUCTION TO THE LVTE.

R		RR		RRRRR		R		R		RRR	RRR	RRH	RR
a	t	e	f	a	t	e	f	t	e	a	t	a	t
a t a	a f d	d	t	t	a	t e f	t e f	e	a	t e t e	a		
a t d	x t d	f		x d		f	j d f	d	t a t d a				
		t	c		t c			e t e	x x				b
		e	a			r				t	e		
		t e		e t	a				a				

Handwritten musical notation on five-line staves. The notation includes various rhythmic values (e.g., minims, crotchets) and rests, with some notes crossed out or marked with asterisks.

*e t a t a*

*d f a f d f a*

*d f a*

*f*

*# f*

*a*

*a*

*a*

*f*

*#*

*finis.*

*pauze*

*G.F.C.*



# AN INSTRUCTION TO THE LVTP.

Handwritten musical notation for the first system, featuring a single staff with various notes and rests, and a series of rhythmic markings above the staff.

Handwritten musical notation for the second system, featuring a single staff with various notes and rests, and a series of rhythmic markings above the staff.

Handwritten musical notation for the third system, featuring a single staff with various notes and rests, and a series of rhythmic markings above the staff.

Handwritten musical notation for the fourth system, featuring a single staff with various notes and rests, and a series of rhythmic markings above the staff.

# AN INSTRUCTION TO THE LUTE.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, sixteenth notes) and rests, with some notes marked with a cross (x) indicating a specific fingering or technique. The system is divided into two measures by a double bar line.

Handwritten musical notation for the second system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes various note values and rests, with some notes marked with a cross (x). The system is divided into two measures by a double bar line.

Handwritten musical notation for the third system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes various note values and rests, with some notes marked with a cross (x). The system is divided into two measures by a double bar line.

Handwritten musical notation for the fourth system, continuing the piece. It features a treble clef and a key signature of one flat. The notation includes various note values and rests, with some notes marked with a cross (x). The system is divided into two measures by a double bar line.



# AN INSTRUCTION TO THE LUTE.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols, including vertical strokes with flags and beams. The notation includes letters 'a', 'b', 'c', 'd', 'e', 'f' and symbols like 'x' and 'y' placed on and around the lines. Some letters are underlined or have dots above them. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols, including vertical strokes with flags and beams. The notation includes letters 'a', 'b', 'c', 'd', 'e', 'f' and symbols like 'x' and 'y' placed on and around the lines. Some letters are underlined or have dots above them. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols, including vertical strokes with flags and beams. The notation includes letters 'a', 'b', 'c', 'd', 'e', 'f' and symbols like 'x' and 'y' placed on and around the lines. Some letters are underlined or have dots above them. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols, including vertical strokes with flags and beams. The notation includes letters 'a', 'b', 'c', 'd', 'e', 'f' and symbols like 'x' and 'y' placed on and around the lines. Some letters are underlined or have dots above them. The staff is divided into measures by vertical bar lines.

# AN INSTRUCTION TO THE LVTE.

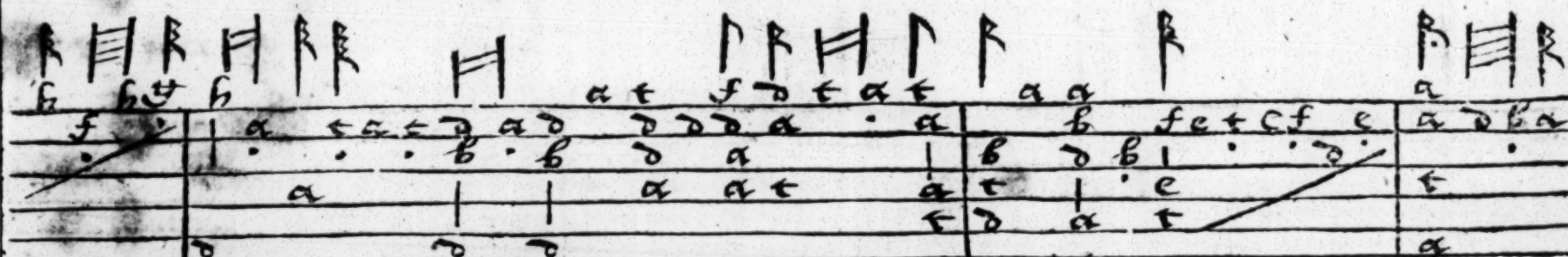
Handwritten musical notation on a five-line staff. Above the staff are various rhythmic symbols, including vertical strokes and groups of slanted lines. The notation itself consists of letters (a, b, c, d, e, f) and numbers (1, 2, 3, 4, 5, 6) placed on and between the lines. Some letters are underlined or have dots above them. There are also some asterisks and a cross symbol. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the piece. It features similar rhythmic symbols and letter-based notation as the first system. The notation includes letters like 'a', 'b', 'c', 'd', 'e', 'f' and numbers, with some letters having dots or underlines. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, concluding the piece. Above the staff are rhythmic symbols, including a vertical stroke and a symbol resembling a 'T' with a hook. The notation includes letters like 'a', 'b', 'c', 'd', 'e', 'f' and numbers, with some letters having dots or underlines. The staff is divided into measures by vertical bar lines. At the end of the staff, there are three lines of text: "Finis", "Lacrima", and "by I.D.".



**A Paven  
for the  
Lute,**



# AN INSTRUCTION TO THE LUTE

Handwritten musical notation on a five-line staff. Above the staff are several lute tablature symbols (letters R, H, and combinations thereof). The notation consists of letters (a, b, c, d, e, f) placed on the lines and spaces of the staff, with some letters having dots above them. A diagonal line is drawn across the middle of the staff in the first measure.

Handwritten musical notation on a five-line staff. Above the staff are several lute tablature symbols. The notation consists of letters (a, b, c, d, e, f) placed on the lines and spaces of the staff, with some letters having dots above them. A diagonal line is drawn across the middle of the staff in the third measure.

Handwritten musical notation on a five-line staff. Above the staff are several lute tablature symbols. The notation consists of letters (a, b, c, d, e, f) placed on the lines and spaces of the staff, with some letters having dots above them. A diagonal line is drawn across the middle of the staff in the third measure.

Handwritten musical notation on a five-line staff. Above the staff are several lute tablature symbols. The notation consists of letters (a, b, c, d, e, f) placed on the lines and spaces of the staff, with some letters having dots above them. A diagonal line is drawn across the middle of the staff in the third measure.



# AN INSTRUCTION TO THE LUTE.

Handwritten musical notation for the Lute, consisting of four systems of staves. Each system includes rhythmic symbols (vertical strokes with flags) and letter-based notation (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) representing notes and rests. The notation is arranged in a four-staff format, with the first staff typically containing the melody and the subsequent staves providing harmonic support or bass lines. The notation is written in a historical style, likely from the 16th or 17th century.

System 1: *at at* *at at* *at at* *at at*

System 2: *at at* *at at* *at at* *at at*

System 3: *at at* *at at* *at at* *at at*

System 4: *at at* *at at* *at at* *at at*

# AN INSTRUCTION TO THE LUTE.

Handwritten musical notation for the Lute, consisting of four systems of staves. The notation includes various symbols (letters, numbers, and musical notes) and clefs, likely representing a lute tablature or early musical notation.

**System 1:** Features a single staff with a series of letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and musical notes (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z).

**System 2:** Features a single staff with a series of letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and musical notes (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z).

**System 3:** Features a single staff with a series of letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and musical notes (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z).

**System 4:** Features a single staff with a series of letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and musical notes (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z).



# AN INSTRUCTION TO THE LUTE.

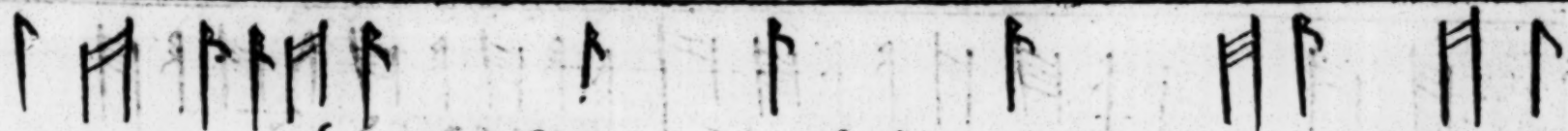
First system of lute tablature. The staff contains letters (a, b, d, f) and rhythmic notation (vertical strokes with flags). Above the staff, there are additional rhythmic markings and some letters. Below the staff, there are more letters and rhythmic markings.

Second system of lute tablature. The staff contains letters (a, b, d, f) and rhythmic notation (vertical strokes with flags). Above the staff, there are additional rhythmic markings and some letters. Below the staff, there are more letters and rhythmic markings.

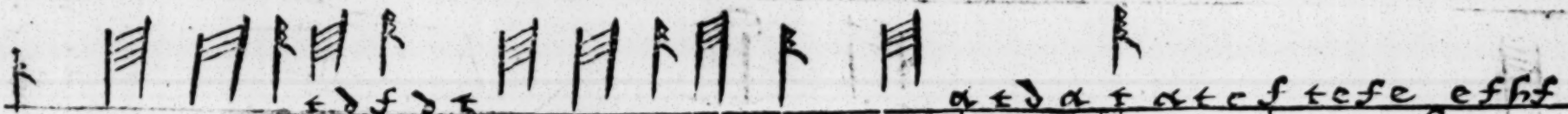
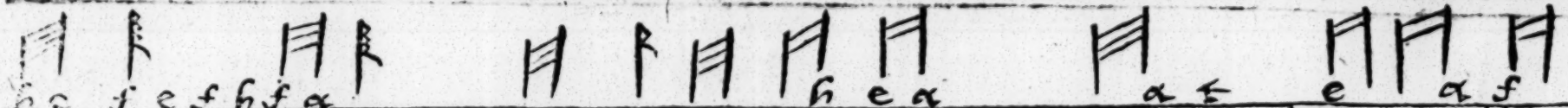
Third system of lute tablature. The staff contains letters (a, b, d, f) and rhythmic notation (vertical strokes with flags). Above the staff, there are additional rhythmic markings and some letters. Below the staff, there are more letters and rhythmic markings.

Finis  
Pipers Pavin  
By I. D.

A Pain  
for the  
Late.



a	a	a	f	a	e	f	e	f	e	c	a								
t	t	a	t	a	d	d	t	a	a	t	x	d	a	t	a	a	a	a	a
d	d	t	d	d	a	d			t	e	d	x	a	t	d	d	d	d	e
		x			a			t	x			a	t	t		a	e	e	x
a	a		t		e	t	a	t	c	a	t		e	a				a	a

[illegible][illegible]

	a	f	d	r		a	a	a	a		a	r	a		a	f		f
			x	d	:	t		r			*	*	b		* d			f
					:	t		r	r			f	b		f	e		c
a		a			:	*					a				a			
					:						a	e	e		a			f



AN INSTRUCTION TO THE LUTHER.

Handwritten musical notation on a four-staff system. The notation includes various symbols above and below the staves, including letters (a, e, f, c, y) and symbols resembling musical notes or flags. The notation is divided into four measures by vertical bar lines.

Handwritten musical score for "The Rose Tree" on a four-line staff. The notation includes rhythmic symbols (vertical lines with flags) and letters (f, e, r, a, t) placed above and below the staff. A large 'X' is drawn across the first two measures.

Handwritten musical notation on a four-line staff. The notation consists of vertical strokes (neumes) and some letters (a, e, f, g) placed below the staff. The notation is divided into measures by vertical bar lines.

# AN INSTRUCTION TO THE LUTE.

This page contains a handwritten musical score for lute, organized into three systems. Each system consists of two staves. The notation is a form of early musical shorthand, using letters (a, c, f, g) and symbols (dots, crosses, vertical lines) to represent notes and rests. Clefs are present at the beginning of each system. Performance markings, such as slurs and fingerings, are used throughout the piece. The score is written in a historical style, likely from the 16th or 17th century.

**System 1 (Top):** The first staff begins with a clef and contains several measures of music. The second staff continues the melody with similar notation. A large slur is visible over the first few measures of the second staff.

**System 2 (Middle):** This system also consists of two staves. The notation continues with various note values and rests. There are several vertical lines and slurs indicating phrasing or fingerings.

**System 3 (Bottom):** The final system on the page, consisting of two staves. It concludes the piece with a final cadence. The notation remains consistent with the previous systems.



# AN INSTRUCTION TO THE LUTE.

This page contains a handwritten musical score for lute, organized into six systems. Each system consists of a five-line staff with musical notation and a corresponding six-line tablature staff below it. The notation includes various note values (minims, crotchets, quavers), rests, and clefs (treble and bass). The tablature uses letters (a, b, c, d, e, f) to denote fret positions. The score is written in a historical style, with some ink bleed-through visible from the reverse side of the page.

# AN INSTRUCTION TO THE LUTE.

The image displays three systems of handwritten musical notation for lute. Each system consists of a single staff with rhythmic symbols (vertical strokes with flags) and letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) written above and below the staff. The notation is arranged in three systems, each with a single staff. The first system has a key signature of one sharp (F#) and a time signature of 3/4. The second system has a key signature of one sharp (F#) and a time signature of 3/4. The third system has a key signature of one sharp (F#) and a time signature of 3/4. The notation is written in a cursive, handwritten style. The first system ends with a double bar line and the word 'Finis'. The second system ends with a double bar line and the word 'Fortune'. The third system ends with a double bar line and the word 'by ID'.



# AN INSTRUCTION TO THE LUTE.

A Pavin  
for the  
Lute.



First system of lute tablature. The staff contains letters (a, b, c, d, e, f) and rhythmic flags above the staff. The notation is as follows:

a	b	a	b	d	f	d	a	a	a	b	d	a	f	a	a	b
d	a	b	d	b	a	b	a	d	a	b	d	b	d	a	b	a
f	a	a	a	d	f	d	a	b	d	a	f	a	d	f	a	d
a	a	f	d													



Second system of lute tablature. The staff contains letters (a, b, c, d, e, f) and rhythmic flags above the staff. The notation is as follows:

d	a	b	a	b	a	b	a	d	f	d	e	a	b	d	a	b
a	d	b	d	b	a	b	d	b	d	d	f	a	f	d	b	d
a	a	e	f	f	a	f	a	f	a	f	e	e	a	a	a	a
a	f	d	f	a	d	e	a	a	a	a	a	a	a	a	a	a



Third system of lute tablature. The staff contains letters (a, b, c, d, e, f) and rhythmic flags above the staff. The notation is as follows:

a	b	a	b	d	f	d	a	a	a	b	d	b	d	a	b	a
d	b	d	a	b	d	b	a	b	a	d	d	b	d	a	b	a
a	a	d	d	b	d	b	d	b	d	b	d	f	a	d	a	d
a	f	d		d	f	d										



Fourth system of lute tablature. The staff contains letters (a, b, c, d, e, f) and rhythmic flags above the staff. The notation is as follows:

a	b	d	b	d	a	b	a	b	a	b	d	a	a	b	a	b
d	b	d	d	b	d	a	b	a	b	d	a	a	b	a	b	a
a	a	e	d	e	d	f	a	d	f	a	d	f	d	f	d	f
a	f	d	f	a												

# AN INSTRUCTION TO THE LUTE.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, with some notes marked with a 'd' (likely indicating a double sharp or a specific lute fretting). The system is divided into four measures.

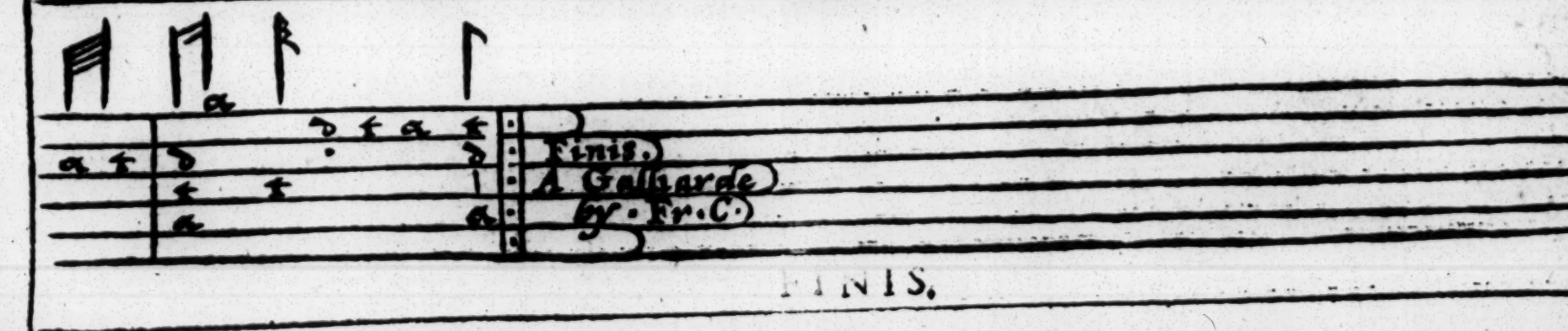
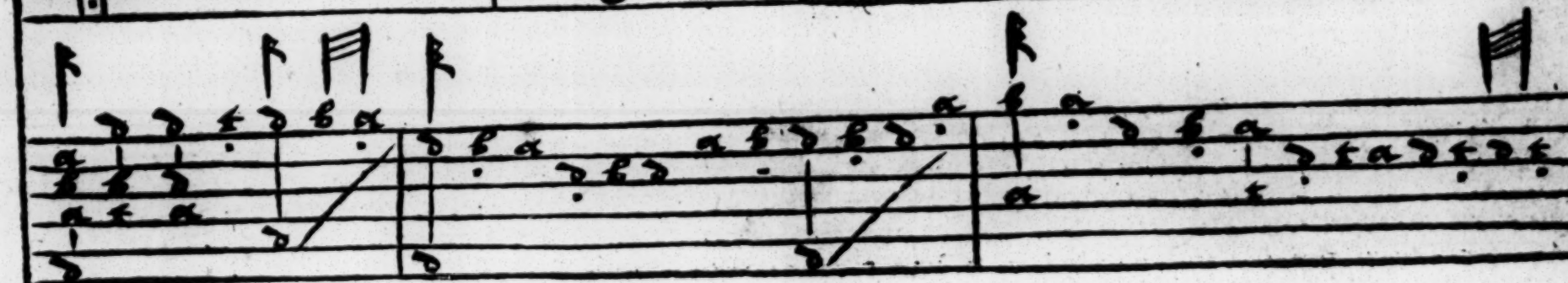
Handwritten musical notation for the second system, continuing the piece. It features a treble clef and a key signature of one sharp. The notation includes a series of notes and rests, with some notes marked with a 'd'. The system is divided into four measures.

Handwritten musical notation for the third system, continuing the piece. It features a treble clef and a key signature of one sharp. The notation includes a series of notes and rests, with some notes marked with a 'd'. The system is divided into four measures.

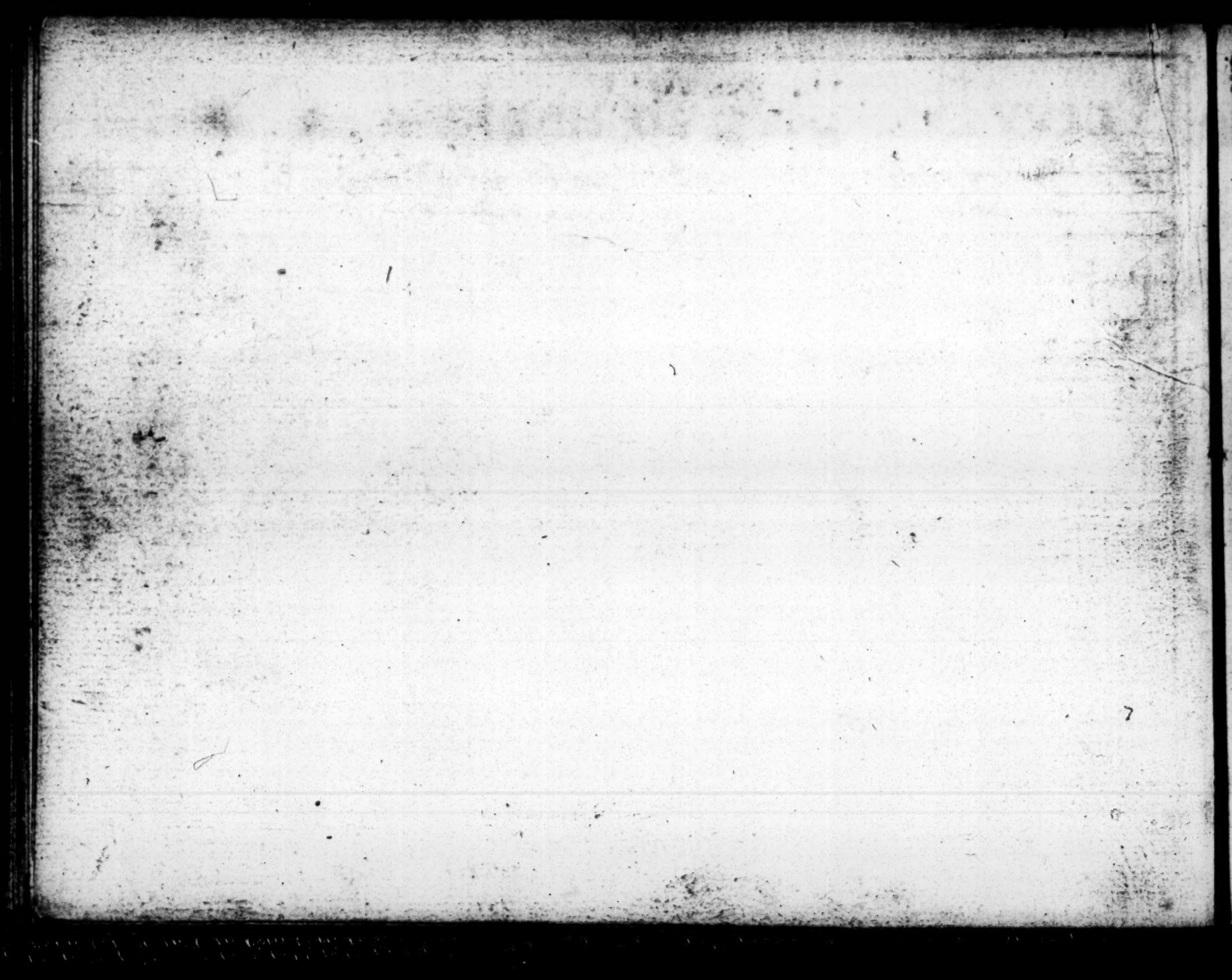
Handwritten musical notation for the fourth system, continuing the piece. It features a treble clef and a key signature of one sharp. The notation includes a series of notes and rests, with some notes marked with a 'd'. The system is divided into four measures.



# AN INSTRUCTION TO THE LUTE.



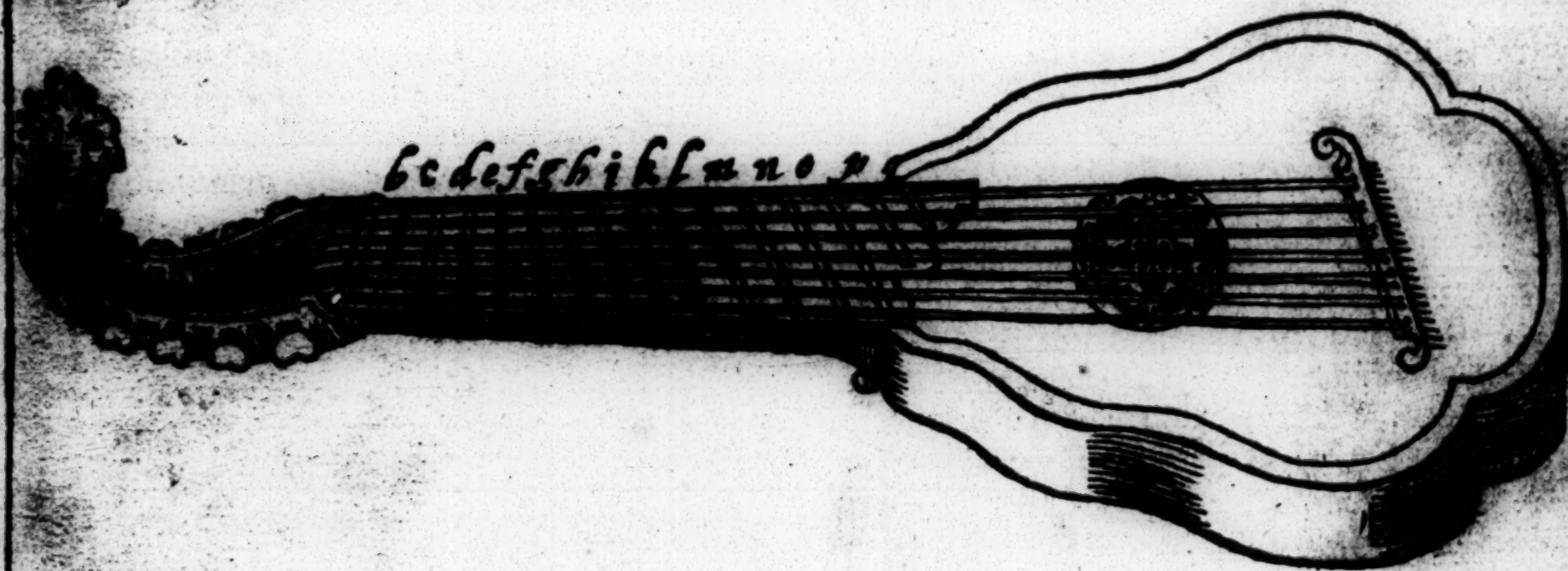
FINIS.





# A newv Booke of Tabliture for the Orpha-

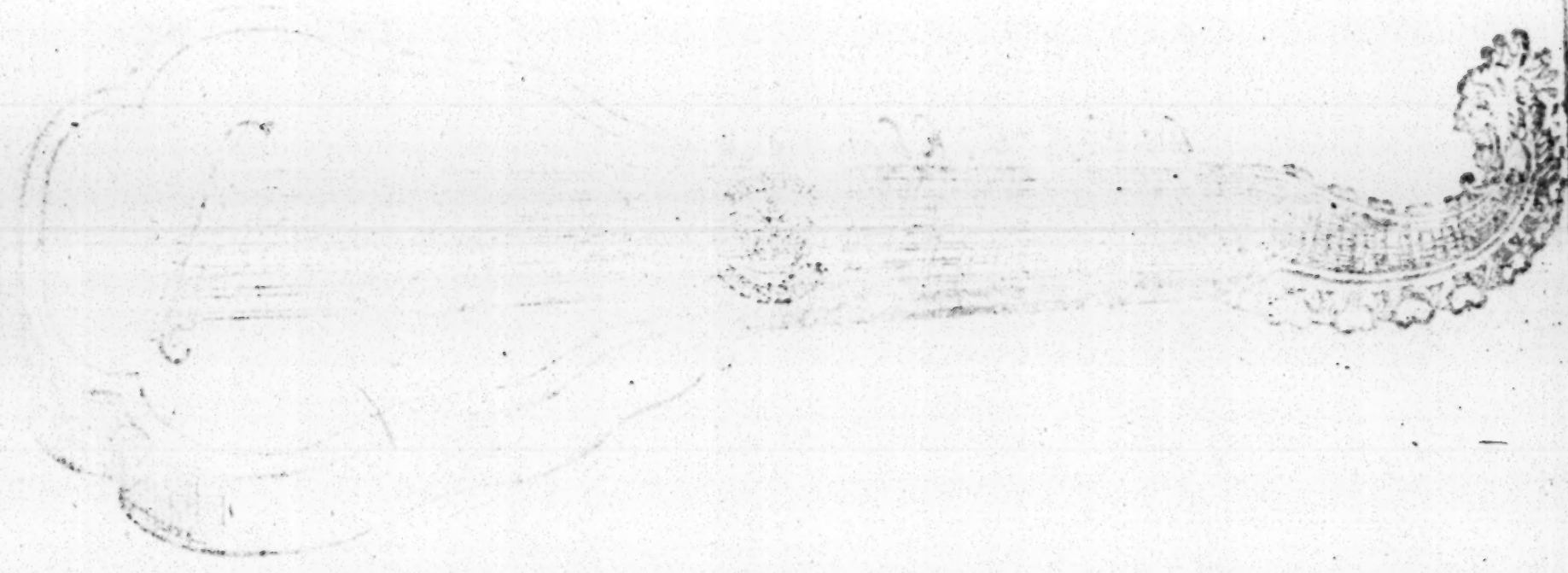
tion: Contayning fundrie sorts of lessons, collected together out of diuers good Authors, for  
the furtherance and delight of such as are desirous to practise on this Instrument.  
*Neuer before Published.*



Imprinted at London for VVilliam Barley, and are to be sold at his shop in Gracious  
street neere Leaden-Hall.

# A new Book of Aphorisms for the Orphan

from Countess of ... the last ...

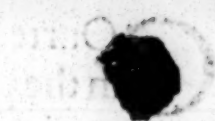




*To the Reader.*

Courteous and friendly Reader, as thou hast seene before what my good will hath beene to pleasure thee in the practise of the Lute, so here in this booke thou mayest perceave my endeouore continued to acquaint thee likewise with the stately Orpharion, although indeede that the lessons which are played vpon the Lute may as well be plaied vpon the Orpharion, and likewise the lessons which are played vpon the Orpharion may bee played vpon the Lute: But this difference is to be considered betweene them. First for that the Orpharion is strong with more stringes than the Lute, and also hath more frets or stops, and whereas the Lute is strong with gut strings, the Orpharion is strong with wire stringes, by reason of which manner of stringing, the Orpharion doth necessarilie require a more gentle & drawing stroke than the Lute, I meane the fingers of the right hand must be easilie drawen ouer the stringes, and not suddenly griped, or sharpelie stroken as the Lute is: for if yee should doo so, then the wire stringes would clash or iarre together the one against the other; which would be a cause that the sounde would bee harsh and vnpleasant: Therefore it is meete that you obserue the difference of the stroke. And concerning the frets or stoppes, the difference doth consist in the different number that is betweene them, for the Lute hath no farther than i. and the Orpharion hath to q. but it is seldome that any lesson for the Orpharion doth passe the stops of L. or M. yet those that are cunning, can at their pleasure make vse for all the stops. And for that which may bee said of the cunning or of the diuersitie of accords with the true manner of fingering or handling the necke and bellie of the Orpharion, the former rules that are in the Instruction to the Lute will sufficiently instruct thee, onely the difference of the stroke excepted, as I haue shewed before, which must bee more gentle and drawing, and not so sudden and sharpe as the Lute is alwaies stroken. Thus hoping thou wilt accept both of my trauaile & charge seeing my paines hath beene imployed to pleasure all those that are desirous to bestowe some times on the practise of this Instrument, and cannot at all times haue a Tutor.

*Vale. W. B.*





# AN INSTRUCTION TO THE ORPHARION.

## THE Countesse of Sussex Galliard.

The musical score is written on five systems, each consisting of three horizontal staves. The notation is a form of early shorthand or tablature, using letters and rhythmic symbols. The first system has four measures. The second system has four measures. The third system has four measures. The fourth system has four measures. The fifth system has four measures. The notation includes various symbols such as vertical strokes, flags, beams, and letters (a, b, c, d, e, f) placed above and below the staves. The score is divided into measures by vertical bar lines.

# AN INSTRUCTION TO THE ORPHANION.

Handwritten musical notation for the Orphanion. The notation consists of a single staff with notes and various symbols above it. The symbols include a large 'R', a large 'H', a large 'P', and a large 'O'. The notes are written in a stylized, handwritten manner, with some notes being double-lined. The notation is divided into measures by vertical lines. The first measure contains a large 'R' and a large 'H'. The second measure contains a large 'P' and a large 'O'. The third measure contains a large 'R' and a large 'H'. The fourth measure contains a large 'P' and a large 'O'. The fifth measure contains a large 'R' and a large 'H'. The sixth measure contains a large 'P' and a large 'O'. The seventh measure contains a large 'R' and a large 'H'. The eighth measure contains a large 'P' and a large 'O'. The ninth measure contains a large 'R' and a large 'H'. The tenth measure contains a large 'P' and a large 'O'. The notation ends with a double bar line and the word 'finis'.

finis.  
P:R.P



# AN INSTRUCTION TO THE ORPHARION.

Another  
galliard of  
the Coun-  
telle of  
Suffex.

The musical score is written on a single staff with a treble clef. It consists of four systems of music, each with a single staff and a treble clef. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. The first system has 16 measures, the second 16, the third 16, and the fourth 16. The notation is in a historical style, with some notes having flags or beams. The piece ends with a double bar line and a repeat sign.

# AN INSTRUCTION TO THE ORPHARION.

Handwritten musical notation on a five-line staff. The notation includes various symbols such as vertical strokes, horizontal lines, and letters (a, c, e, f, h) indicating notes and rests. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, continuing the piece. It features similar symbols to the first system, including vertical strokes, horizontal lines, and letters (a, c, e, f, h) indicating notes and rests. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff, concluding the piece. The notation includes various symbols such as vertical strokes, horizontal lines, and letters (a, c, e, f, h) indicating notes and rests. The staff is divided into measures by vertical bar lines. The final measure is marked with the word "finis" and the abbreviation "PP".

Five empty musical staves, each consisting of five horizontal lines, provided for additional notation or practice.



# V N I N S T R U C T I O N T O T H E O R P H A R I O N .

Another  
galliard of  
the Coun-  
teſſe of  
Suffex.

The musical score is written on a four-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values: minims (half notes), crotchets (quarter notes), and quavers (eighth notes). There are also rests and bar lines. The piece is divided into measures by vertical bar lines. The final measure is marked 'finis.' followed by a double bar line and a circle. The score is written in a historical style with some ligatures and specific note heads.

# AN INSTRUCTION TO THE ORPHARION.

Solus cum  
S<sup>a</sup> made  
by I. D.

First system of musical notation, featuring a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, naturals). The melody is written in a single staff.

Second system of musical notation, featuring a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, naturals). The melody is written in a single staff.

Third system of musical notation, featuring a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, naturals). The melody is written in a single staff.

Fourth system of musical notation, featuring a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, naturals). The melody is written in a single staff.



# AN INSTRUCTION TO THE ORPHARION.

The musical score is written on three systems of staves. Each system consists of a five-line staff with notes and a six-line staff with tablature. The notes are written in a stylized, handwritten font, and the tablature uses letters (a, b, c, d, e, f) to represent fret positions. The first system contains two measures, the second system contains two measures, and the third system contains two measures. The final measure of the third system is marked with a double bar line and the word "Finis." followed by "Sofus Cum Sola" and "by I.D." in parentheses.

# AN INSTRUCTION TO THE ORPHARION.

A Galli-  
ard made  
by I. D.



Finis  
A Galliarde  
by I. D.



# AN INSTRUCTION TO THE ORPHANION.

A Galli-  
ard made  
by F. C.

First system of musical notation for the Orphanion, featuring a single melodic line with various note values and rests.

Second system of musical notation for the Orphanion, continuing the melodic line.

Third system of musical notation for the Orphanion, continuing the melodic line.

Fourth system of musical notation for the Orphanion, concluding the piece with a double bar line and the word "Finis".

Finis  
A Galliarde  
by F. C.

# AN INSTRUCTION TO THE ORPHANION.

A galliard  
made by  
Ed.I.

The musical score is written on a four-line staff. It begins with a series of rhythmic flags (vertical lines) above the staff, indicating the tempo and meter. The notation consists of letters (a, b, c, d, e, f) and accidentals (sharps, flats, naturals) placed on or below the lines. The piece is divided into measures by vertical bar lines. The final measure is marked with a double bar line and the text "finis. E. I.".

Four empty musical staves are provided at the bottom of the page, likely for additional notation or practice.



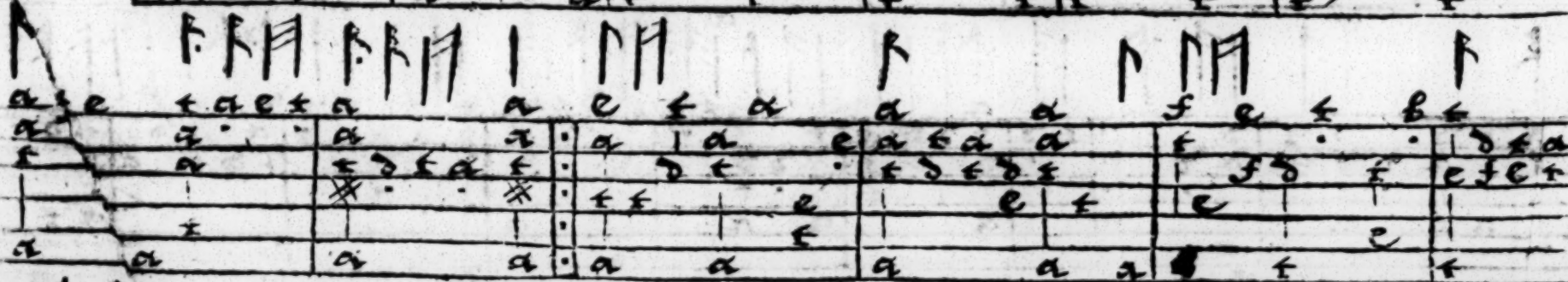
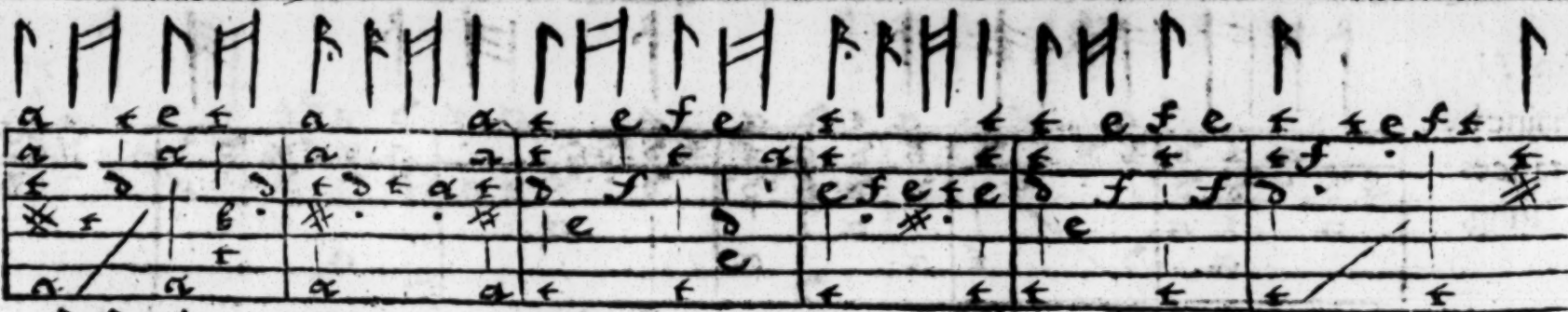
# AN INSTRUCTION TO THE ORPHANION.

An Al-  
maine by  
Frances  
Curing.

The musical score is written on four staves. Above the staves are rhythmic flags indicating the tempo or meter. The notation consists of various note values (minims, crotchets, quavers) and rests, often accompanied by accidentals (sharps, flats, naturals). The piece concludes with a double bar line and the text "Finis. Allmaine. (by Fr. C.)".

## AN INSTRUCTION TO THE ORPHANION.

Go from  
my Win-  
dow  
made by  
I. D.





# AN INSTRUCTION TO THE ORPHARION.

The musical score is written on four systems of staves. Each system consists of a single staff with notes and rests, and a lower staff with additional notes and rests. The notation is handwritten and includes various musical symbols such as clefs, notes, rests, and bar lines. The first system begins with a treble clef and a key signature of one flat. The second system continues the melody with similar notation. The third system shows a change in the lower staff, possibly indicating a different part or a variation. The fourth system concludes the piece with a final cadence. The handwriting is clear and legible, typical of 18th-century musical notation.

# AN INSTRUCTION TO THE ORPHARION.

The musical score is written on five systems, each consisting of four staves. The notation is a form of shorthand where vertical strokes represent rhythmic values and letters (a, c, e, f, g, h, d, b) represent specific notes. The first system begins with a treble clef and a key signature of one flat. The notation is dense, with many notes beamed together. The second system continues the piece, showing a change in the rhythmic pattern. The third system features a more complex arrangement of notes and rests. The fourth system shows a continuation of the melodic line. The fifth system concludes the piece with a final cadence. The handwriting is clear and consistent throughout the score.



# AN INSTRUCTION TO THE ORPHARION.

The musical score is written on five staves. The first staff contains a series of notes and clefs, with the word "e" repeated several times. The second staff contains a series of notes and clefs, with the word "e" repeated several times. The third staff contains a series of notes and clefs, with the word "e" repeated several times. The fourth staff contains a series of notes and clefs, with the word "e" repeated several times. The fifth staff contains a series of notes and clefs, with the word "e" repeated several times.

Lyrics: *Go from my window*  
*By I. D.*

FINIS

# AN INSTRUCTION TO THE ORPHANION.

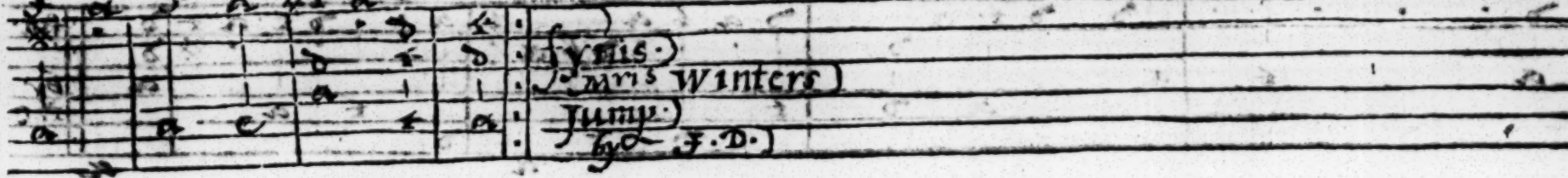
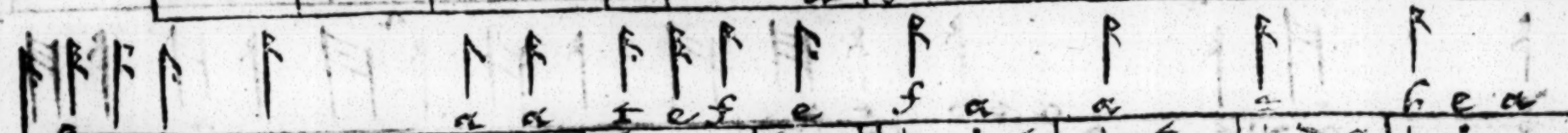
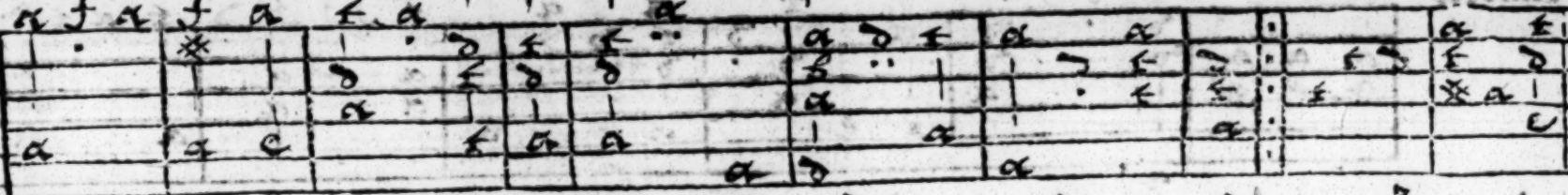
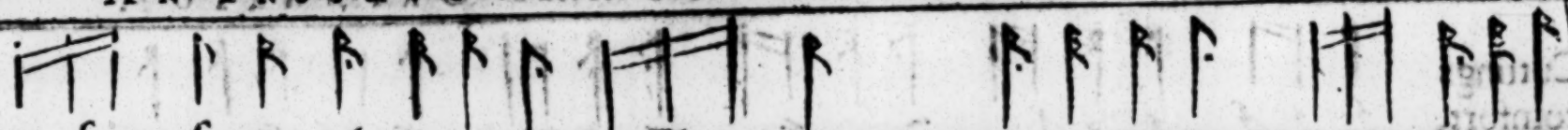
Becking-  
tons  
Pound by  
Fr. C.

FINIS  
Beckingtons  
Pound by  
Fr. C.



AN INSTRUCTION TO THE ORPHANION.

Mist'is  
Winters  
Jumpe  
made by  
I.D.



# AN INSTRUCTION TO THE ORPHANION.

Cuttings  
comfort.





# AN INSTRUCTION TO THE ORPHARION.

Walling-  
gam made  
by Francis  
Cutting.

The musical notation is organized into four systems, each consisting of a single staff. Above each staff are rhythmic flags (vertical lines with horizontal bars) indicating the timing of notes. The notes themselves are represented by letters: 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'. The notation is written in a cursive, handwritten style typical of early manuscript notation.

## AN INSTRUCTION TO THE ORPHANION.



2



# AN INSTRUCTION TO THE ORPHARION.

The first system of music consists of three staves. The top staff features a series of vertical lines (clefs) and notes. The middle and bottom staves contain notes and rests. The second system also consists of three staves with similar notation. The third system follows the same pattern. The notation includes various note values and rests, with some notes marked with 'a' or 'b'.

Handwritten musical notation at the bottom of the page, including a staff with notes and a section labeled "Wassinger" and "by Fr. C. finis".

Wassinger  
by Fr. C.  
finis

D 5

# AN INSTRUCTION TO THE ORPHANION.

Master  
Birds Pa-  
uan set by  
Francis  
Cutting.

This is a handwritten musical score for a piece titled "AN INSTRUCTION TO THE ORPHANION." by Francis Cutting, specifically for "Master Birds Pauan." The score is written on four systems of staves, each featuring a series of rhythmic symbols (vertical lines, some with flags or beams) above the staff lines, and a series of letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and other symbols (asterisks, dots, dashes) below the staff lines. The notation is characteristic of early printed music, where letters often represent specific notes or intervals, and the symbols above the staff represent rhythmic values. The score is organized into measures, with some measures containing multiple symbols or letters. The handwriting is in a cursive style, typical of the 16th or 17th century. The paper is aged and shows some staining and wear.



# AN INSTRUCTION TO THE ORPHARION.

The image displays a handwritten musical score for the Orpharion, organized into four systems. Each system consists of a single staff with notes and a corresponding line of tablature below it. The notation is a form of early musical shorthand, using letters (f, h, e, a) and symbols (vertical strokes with flags) to represent notes and rests. The tablature line uses letters (a, b, c, d, e, f, g) to indicate fret positions on the instrument's strings. The score is written in a cursive, historical hand, and the paper shows signs of age, including some staining and wear at the edges.

AN INSTRUCTION TO THE ORPHEARION.



The end of the  
Orphearion.



A

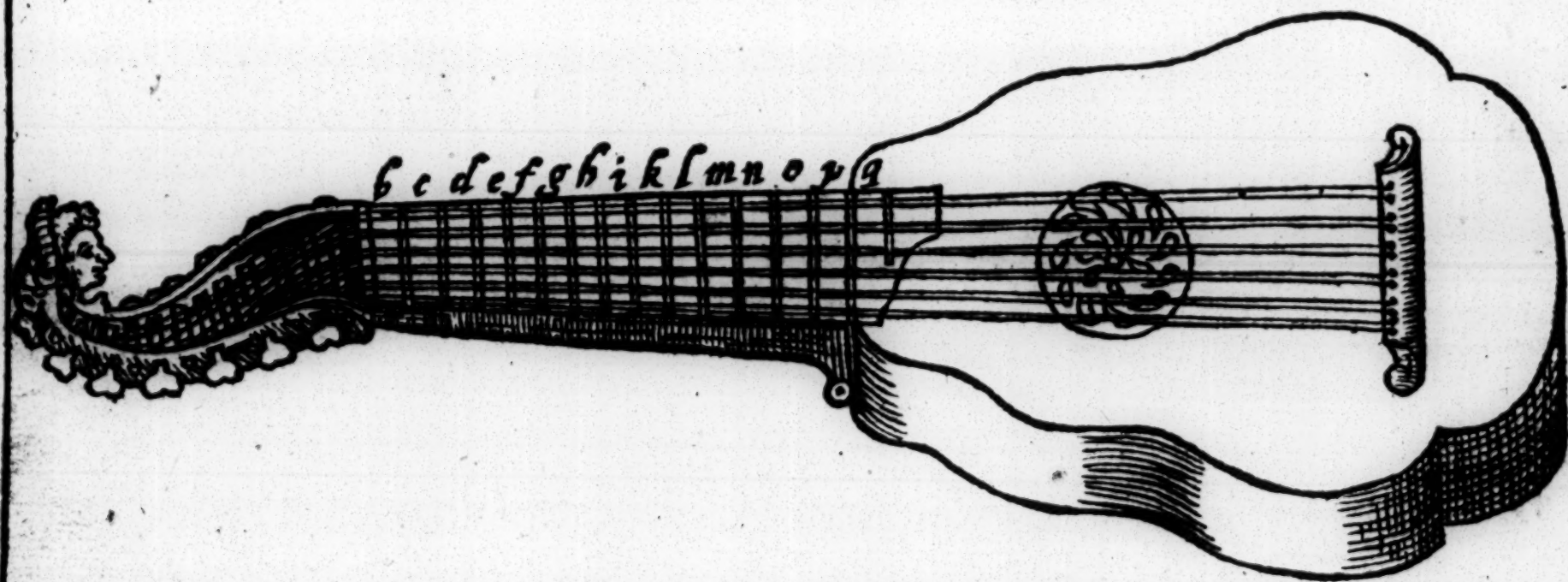




# A newv Booke of Tabliture for the Bando.

ra : Contayning sundrie sorts of lessons, collected together out of diuers good Authors for  
the furtherance and delight of such as are desirous to practise on this Instrument.

*Newer before Published.*



Imprinted at London for VVilliam Barley, and are to be sold at his shop in Gracious  
street neere Leaden-Hall.





**G**entle Reader, I haue not discontinued my purpose, to procure thy pleasure and delight, by acquainting thee with the Bandora in in this booke, as well as I haue done with the Lute and Orpharion, in the former two bookes : which labour and cost of mine, if thou take in good part, I will not cease my traueill for thy further good, but I will likewise acquaint thee with the very ground worke, whereupon the whole frame of musique is built, which matter well looked into, and practised at such conuenient times, as thy leasure will afford thee, thou mayest thereby be the better able to iudge of the worthines and excellencie of this Arte, which hath beene imbraced, and highly commended, euen from the first beginning therof. And although at the first it seeme vnto thee very hard and difficult, yet by willing dilligence it will become easie and pleasant: for as it is said, the roote of science is verie bitter, but the fruite verie delectable and sweet. And as for the Instrument it selfe, it is easie to be played vpon, and is an Instrument commendable and fit, either in consort or alone, and for the fingering of it, let that suffice to instruct thee that I haue said in the preface of the Orpharion: Only this note, that the manner of tuning doth a little differ from the Lute and Orpharion : Therefore to teach thee how to tune it, let this example suffice that followeth.

*Example.*



The vse of this example is thus. First begin with the countertenor wresting the stringes higher or lower, till they agree in vnitie of sounde, then come to your small meanes, and stoppe them in d. wresting the stringes higher or lower, till they agree in vnitie of sound with the stringes of your countertenor open, then stoppe your countertenor &c. and make the

treble stringes agree in vnitie with them, then stop your treble stringes in d. and wrest the stringes of your great meanes higher or lower till they agree in vnitie, then stoppe your great meanes in c. and wrest the stringes of your tenor higher or lower till they agree in vnitie, then come to your treble againe & stoppe it in d. and the wrest higher or lower the stringes of your base till they likewise agree in vnitie of sound, and then haue you done tuning, so let this rule suffice till experience shall acquaint thee howe to tune it by eare, which is the best and most exquisite way of all. Thus gentle Reader hoping that thou wilt take my well meaning in good part, I bid thee farewell.

W. B.





# AN INSTRUCTION TO THE BANDORE.

The Qua-  
dron Pa-  
uan.



AN INSTRUCTION TO THE BANDORE.

The image displays a handwritten musical score for the Bandore, organized into four systems. Each system consists of three staves. The notation is a form of shorthand, using various symbols to represent musical notes and rests. The first system begins with a treble clef and a key signature of one flat. The notation includes many accidentals (sharps, flats, and naturals) and some ligatures. The second system continues the piece, featuring a variety of note values and rests. The third system shows a change in the melodic line, with some notes beamed together. The fourth system concludes the piece with a final cadence. The handwriting is clear and legible, typical of 17th or 18th-century manuscript notation.



# AN INSTRUCTION TO THE BANDORE.

The musical score is written in a historical notation style, likely from the 17th or 18th century. It consists of four systems, each containing three staves. The notation includes various note values (minims, crotchets, quavers), rests, and dynamic markings such as 'ff' (fortissimo). The staves are connected by vertical lines, and the music is organized into measures by vertical bar lines. The handwriting is in ink on aged paper.

# AN INSTRUCTION TO THE BANDORE.





# AN INSTRUCTION TO THE BANDORE.

The Quæ-  
dron Gal-  
liard.

The musical score is written on a four-staff system. The notation is a form of shorthand using letters (a, b, c, d, e, f, g) and rhythmic symbols (vertical strokes with flags) to represent musical notes and rests. The score is divided into four systems, each with four staves. The first system includes a title label on the left. The notation is dense and characteristic of early printed music manuscripts.

# AN INSTRUCTION TO THE BANDORE.

The image displays a handwritten musical score for the Bandore, organized into four systems. Each system consists of multiple staves, likely representing different parts of the instrument or a vocal line. The notation includes various note values, clefs, and bar lines, characteristic of 17th or 18th-century manuscript notation. The first three systems contain complex melodic and rhythmic patterns. The fourth system concludes with the title 'Quadrone' and 'Gallarde' written in a stylized, decorative font, indicating the piece's genre or dance type.



# AN INSTRUCTION TO THE BANDORA

A Perludi-  
um.

The musical score is written in a shorthand notation system. It consists of four systems, each with a single staff. The notation includes various letters (a, b, c, d, e, f, g) and symbols (vertical strokes, horizontal lines, and various clef-like shapes) to represent musical notes and rests. The first system is labeled 'A Perludium.' on the left. The fourth system ends with the word 'Apresludium.' followed by a series of 'D' characters and the word 'finis'.

# AN INSTRUCTION TO THE BANDORE.

The new  
Huntun-  
dry waies  
made by  
Frances  
Cutting.



# AN INSTRUCTION TO THE BANDORE.

The image displays four systems of handwritten musical notation for the Bandore. Each system consists of a single staff with a treble clef and a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first system is divided into four measures. The second system is divided into four measures. The third system is divided into four measures. The fourth system is divided into four measures. The notation is written in a clear, legible hand, typical of 18th-century manuscript notation.

# AN INSTRUCTION TO THE BANDORE.

The image displays a handwritten musical score for the Bandore, organized into four systems. Each system consists of three staves. The notation is a form of shorthand, using letters (a, b, c, d, e, f, g) and symbols (vertical lines, clefs, and bar lines) to represent musical notes and rests. The first system begins with a treble clef and a key signature of one sharp (F#). The second system starts with a treble clef and a key signature of one flat (Bb). The third system begins with a treble clef and a key signature of one sharp (F#). The fourth system starts with a treble clef and a key signature of one flat (Bb). The score is written in a clear, legible hand, with notes and symbols carefully placed on the staves. The overall layout is clean and professional, typical of a printed musical manuscript.



# AN INSTRUCTION TO THE BAND OR A

Handwritten musical notation for a band or orchestra. The notation is written on five staves. The first staff contains several measures of music, including notes, rests, and dynamic markings. The second staff continues the notation. The third staff includes the text "The new" and "Hunt". The fourth staff includes the text "finis". The fifth staff is empty.

Dynamic markings include *f* (forte) and *ff* (fortissimo). The text "The new" and "Hunt" is written in a stylized font. The word "finis" is written at the end of the fourth staff.

## AN INSTRUCTION TO THE BANDORE.

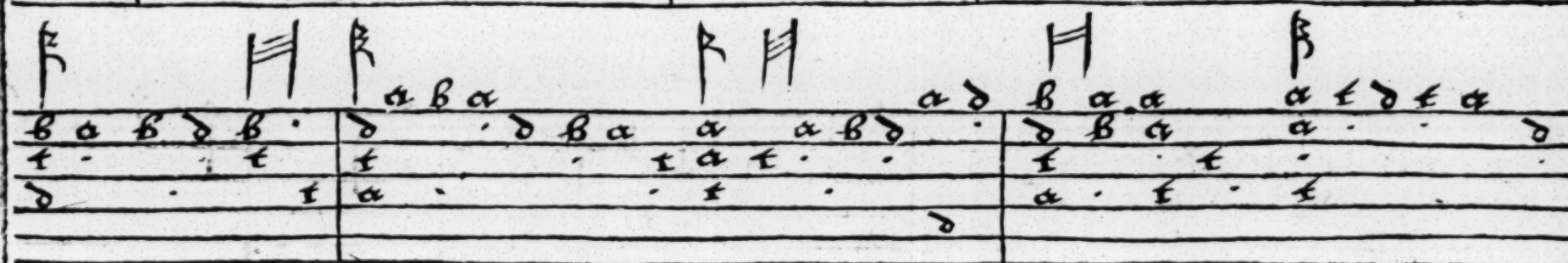
Handwritten musical score for "The Rose Tree" on five staves. The notation includes various musical symbols such as notes, rests, and bar lines, along with some text annotations like "The Rose Tree" and "The Rose Tree".

Handwritten musical notation on a five-line staff. The notation includes various symbols, including a large 'B' at the beginning, and a series of notes and rests. The notes are written in a stylized, handwritten font. The staff is divided into measures by vertical lines.

Handwritten musical score for 'The Rose Tree' on a five-line staff. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. The melody is written on the top line, and the accompaniment is on the bottom line. The piece is in 3/4 time and consists of 12 measures.



# AN INSTRUCTION TO THE BANDORE.



# AN INSTRUCTION TO THE BANDORE.

Those eies  
which set  
my fancy  
on a fire.

The first system of musical notation consists of two staves. The upper staff is a single line with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody of diamond-shaped notes. The lower staff is a five-line staff with a treble clef and a common time signature. It contains a complex arrangement of notes, including diamond shapes and letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) written below the lines. The notation is organized into measures by vertical bar lines.

The second system of musical notation continues the piece. It also consists of two staves. The upper staff is a single line with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody of diamond-shaped notes. The lower staff is a five-line staff with a treble clef and a common time signature. It contains a complex arrangement of notes, including diamond shapes and letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) written below the lines. The notation is organized into measures by vertical bar lines.



# AN INSTRUCTION TO THE BANDORE.

Handwritten musical notation for the first system. The staff contains a sequence of diamond-shaped notes, some with stems, and a multi-measure rest. Below the staff are four lines of tablature, using letters a, b, c, d, e, f and numbers 1-5 to represent fret positions.

5.

Handwritten musical notation for the second system. The staff features diamond-shaped notes, a multi-measure rest, and a section of sixteenth notes. Below the staff are four lines of tablature, concluding with the word "finis." and a final multi-measure rest.

# AN INSTRUCTION TO THE BANDONE.

Howe can  
the tree  
but waffe  
and wither  
away.

The first system of musical notation consists of five measures. The top staff is a single line with a treble clef and a key signature of one flat (B-flat). It contains diamond-shaped notes and rests. The second staff is a single line with a treble clef, containing vertical stems and some notes. The third staff is a single line with a treble clef, containing diamond-shaped notes and rests. The fourth staff is a single line with a treble clef, containing diamond-shaped notes and rests. The fifth staff is a single line with a treble clef, containing diamond-shaped notes and rests. The notation is a form of shorthand for a musical score.

The second system of musical notation consists of eight measures. The top staff is a single line with a treble clef and a key signature of one flat (B-flat). It contains diamond-shaped notes and rests. The second staff is a single line with a treble clef, containing vertical stems and some notes. The third staff is a single line with a treble clef, containing diamond-shaped notes and rests. The fourth staff is a single line with a treble clef, containing diamond-shaped notes and rests. The fifth staff is a single line with a treble clef, containing diamond-shaped notes and rests. The notation is a form of shorthand for a musical score.



# AN INSTRUCTION TO THE BANDORE.

Handwritten musical notation for the Bandore, consisting of a single staff with a treble clef and a key signature of one flat (B-flat). The notation is organized into measures, with a final measure marked "finis".

The notation includes various musical symbols such as notes, rests, and accidentals (sharps, flats, and naturals). The final measure is marked "finis".

# AN INSTRUCTION TO THE BANDORE.

Oneioy of  
ioyes I on-  
ly felt.

The first system of musical notation consists of a single staff with a treble clef. The melody is written in a simple, stylized notation using vertical stems and diamond-shaped notes. The notes are placed on the lines of the staff, with some notes having flags or beams. The system is divided into measures by vertical bar lines. The notation is characteristic of early 17th-century lute tablature, where letters (a, b, c, d, e, f, g) are used to represent fret positions on a stringed instrument.

The second system of musical notation continues the melody from the first system. It also consists of a single staff with a treble clef. The notation is similar to the first system, using vertical stems and diamond-shaped notes. The system is divided into measures by vertical bar lines. The notation is characteristic of early 17th-century lute tablature, where letters (a, b, c, d, e, f, g) are used to represent fret positions on a stringed instrument.



# AN INSTRUCTION TO THE BANDORE.

Handwritten musical notation for the first system of a bandore instruction. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The notes are primarily quarter and eighth notes. Below the staff, there are several lines of handwritten letters (a, b, c, d, e, f) and symbols (like 'd' and 'f' with a dot) that likely correspond to the notes on the staff.

Handwritten musical notation for the second system of a bandore instruction. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The notes are primarily quarter and eighth notes. Below the staff, there are several lines of handwritten letters (a, b, c, d, e, f) and symbols (like 'd' and 'f' with a dot) that likely correspond to the notes on the staff. The word "Finis" is written in the middle of the system.

# AN INSTRUCTION TO THE BANDORE.

But this &  
then no  
more it is  
my last of  
all,

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melody of eighth and sixteenth notes. The lower staff is a lute tablature line with letters a, b, c, d, e, f, g, and accidentals (sharps, flats, naturals) indicating fret positions.

The second system of music continues the melody and tablature from the first system. It features the same musical notation and lute tablature style, with a continuation of the melodic line and corresponding fret positions.



AN INSTRUCTION TO THE BANDORRE.



# AN INSTRUCTION TO THE BANDORE.

Trescho-  
les.

The image displays four systems of musical notation for the Bandore, a stringed instrument. Each system consists of a single staff with a treble clef. The notation is handwritten and includes various note values, including minims, crotchets, and quavers, as well as rests. The first system is labeled 'Trescholes' on the left. The notation is organized into measures by vertical bar lines. The second system begins with a double bar line. The third system also begins with a double bar line. The fourth system begins with a double bar line. The notation is dense and fills the page, with some notes extending below the staff lines.



# AN INSTRUCTION TO THE BANDORE.

The image displays four systems of handwritten musical notation for the Bandore. Each system consists of a single staff with a treble clef. The notation is written in a historical style, using letters (a, b, c, d, e, f, g) to represent notes and various symbols (vertical lines, dots, and horizontal lines) to indicate rhythm and phrasing. The first system begins with a series of notes and rests, followed by a double bar line. The second system continues the melody with similar notation. The third system shows a more complex arrangement with multiple measures and a final double bar line. The fourth system concludes the piece with a final note and a double bar line.

5. 2000

The image shows a handwritten musical score on three staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The first staff contains several measures of music, with notes and rests written in a stylized manner. The second staff continues the notation, and the third staff concludes the piece with a double bar line and the word "Fins" (likely "Fines" or "Finis") written in a cursive script. The overall appearance is that of a personal or working manuscript, possibly for a specific piece of music or a study in musical notation.



**T**hose eyes that set my fancie on a fire,  
 those crisped haire which hold my hart in chaines,  
 Those dancie hands which conquered my desire,  
 that wit which of my thought doth hold the raines,  
 Then ioue be Iudge what hart may therewith stand,  
 such eyes, such head, such wit and such a hand:  
 Those eyes for clearenes doth the starres surpass,  
 those haire obscure the brightnes of the sunne.  
 Those hands more white than euer Iuorie was,  
 that wit euen to the skies hath glory wonne:  
 Oh eyes that pearce our hearts without remorse,  
 Oh haire of right that weares a royall crowne:  
 Oh hands that conquere more than Cæsars force,  
 Oh wit that turnes huge kingdomes vpside downe.

**S**hort is my rest whose toyle is ouer long,  
 my ioyes are darke but cleare is seene my woe:  
 In safetie small great wracks I bide through wrong,  
 whose time is swift and yet my hope but slow.  
 Each grieve and wound in my poore soule appeares,  
 that laugheth houres and weepeth many yeares.  
 Deedes of the day are fables for the night,  
 sighes of desire are smokes of thoughtfull teares:  
 My steps are false although my path is right,  
 disgrace is bold my fauour full of feares.  
 Disquiet sleepe, keepes audit of my life,  
 where rare content doth make displeasure rise:  
 The dolefull clocke which is the voice of time,  
 calles on my end before my hap is seene.

Thus falles my hopes whose harmes haue power to clime,  
 not come to haue which long in wish haue beene,  
 I trust you loue and feare not others hate,  
 be you with me and I haue Cæsars fate.

FINIS.

**H**ow can the tree but waste and wither away,  
 that hath not sometime comfort of the sunne:  
 How can the flower but vade and soone decay,  
 That alwaies is with darke clouds ouer runne,  
 Is this a life? nay death I may it call:  
 That feeles each paine, and knowes no ioy at all.

What foodles beast, can liue long in good plight,  
 Or is it life, where fences there be none?  
 Or what auaileth eyes without their sight,  
 Or else a tongue to him that is alone?  
 Is this a life? &c.

Where to serues eares, if that there be no sound,  
 Or such a head where no deuce doth grow:  
 But al of plaints, since sorrow is the ground,  
 Whereby the heart, doth pine in deadlie woe.  
 Is this a life? nay death I may it call:  
 That feeles each paine, and knowes no ioy at all.

FINIS.